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Item 17

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May 2017



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&c.

*Diana La Femina, Assistant*

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**First Edition of the Full Score of Bartók's  
*Concerto for Orchestra***



**1. BARTÓK, Béla 1881-1945**

*Concerto for Orchestra*. [Full score]. London - New York - Sydney - Toronto - Cape Town: Boosey & Hawkes [PN B. & H. 9009], [1946].

Tall folio. Publisher's printed wrappers. 1f. (recto title, verso note on first performance and instrumentation list), 147, [i] (publisher's list of "Concertos and Concert Pieces for Solo Instruments and Orchestra"). With "No. 374" printed at lower left of final page; "Works by Béla Bartók in the Catalogues of Boosey & Hawkes" within a ruled border to verso of lower wrapper; "301" printed at lower right. Colour bookplate of William Boyer with image of Spanish-style guitar to title. Boosey & Hawkes watermark to many leaves. With a printed note to the head of the first page of music stating that the Concerto was written for the Koussevitzky Music foundation in memory of Mrs. Natalie Koussevitzky. Wrappers slightly worn; spine reinforced with dark green cloth tape. Minor wear; occasional markings in pencil.

**First Edition.** Scarce. Szabolcsi 116. Fuld pp. 179-180.

First performed on December 1, 1944 in New York at Carnegie Hall with Serge Koussevitzky conducting the Boston Symphony Orchestra. (28769) \$650

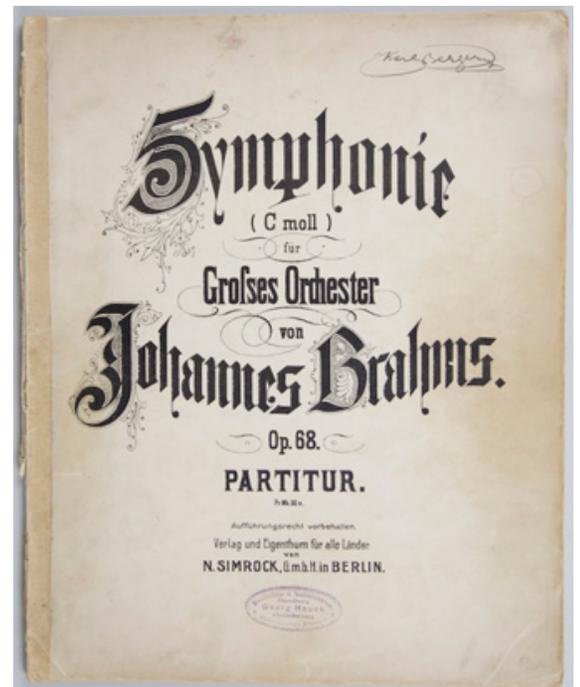
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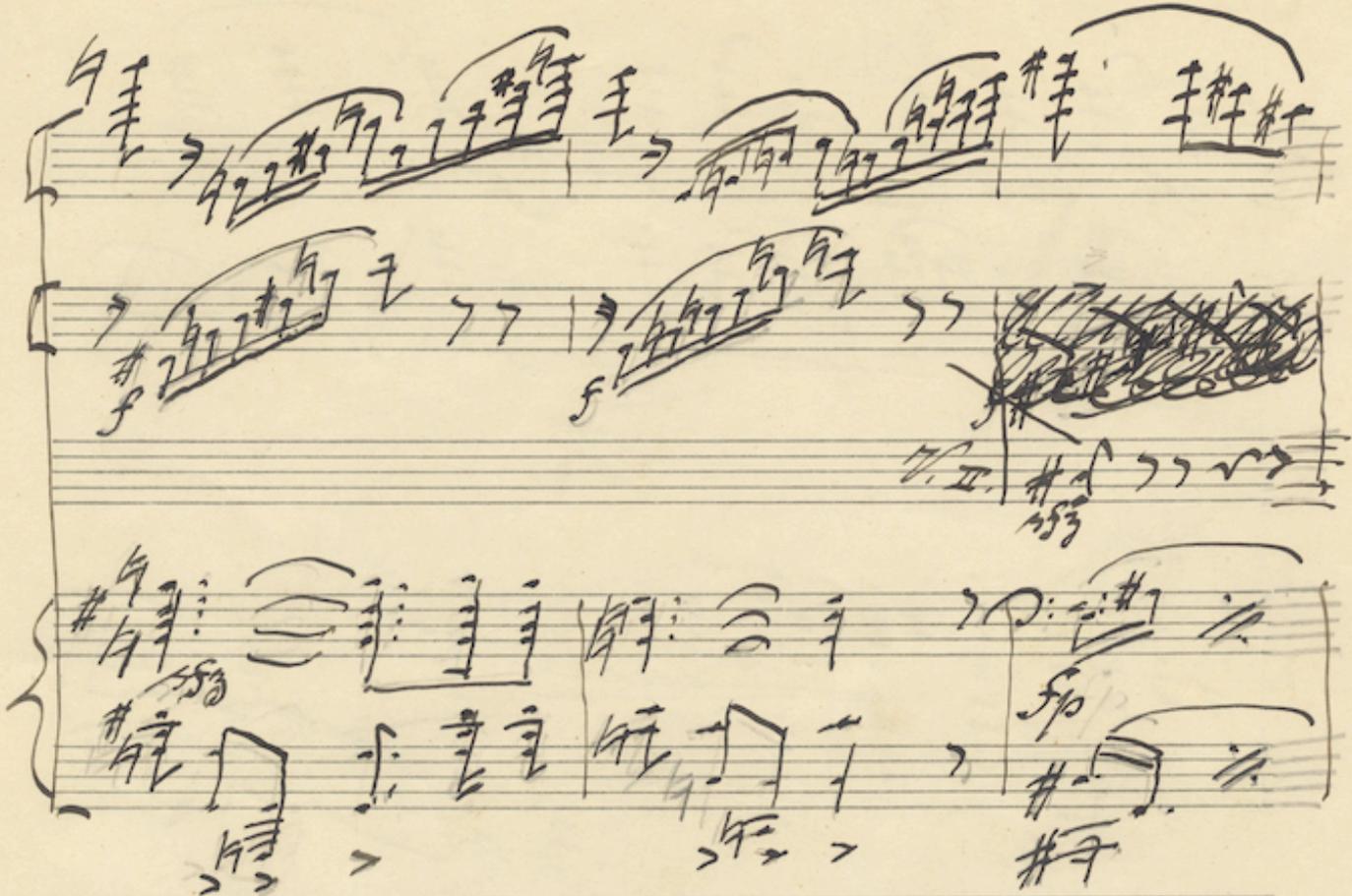
**2. BRAHMS, Johannes 1833-1897**

*Symphonie (C moll) für Grosses Orchester... Op. 68. Partitur. Pr. Mk. 30 n.* [Full score]. Berlin: N. Simrock [PN 7957], [after 1901].

1f. (recto title, verso publisher's note), 3-100 pp. Slightly worn; title soiled, with music seller's small oval handstamp stamp and previous owner's signature; final leaf slightly soiled and creased; spine frayed.

Revised edition. McCorkle p. 292. (28781) \$100





**Autograph Manuscript of Bruch's *Frühlingsgesang*,  
Signed and Inscribed by the Composer**

**3. BRUCH, Max 1838-1920**

*Frühlingsgesang* [Song of Spring] for two Violins, Piano and Harmonium *ad lib.* [WoO]. [Score and parts]. Autograph working musical manuscript signed, dated April 3, 1920 at conclusion.

Folio. Unbound. Notated in ink on printed 12-stave music paper, ca. 300 x 250 mm.

Autograph titling and inscription to recto of outer bifolium.

Score: Title + 16 pp.

Violin I: Title + 4 pp.

Violinn II: Title + 5 pp.

Harmonium: Title + 7 pp.

With some corrections, additions, and cancellations within score. Overpaste amendations to lower half of one leaf within score, comprising a 3-measure passage for all instruments. Some corrections to harmonium part including notational overpaste replacing final page. With performance markings, fingerings, etc., in lead and blue pencil to parts.

Inscribed to Frau Hollmann, wife of the distinguished physician Dr. Otto Hollman (1866-1940) of Berlin, by Bruch in 1920 on the occasion of her birthday: "*Dem lieben Frühlingskinde, Frau Sanitätsrat Dr. Hollmann, zum Geburtstag 1920 Freundschaftlichst Max Bruch*" ("To the child of Spring, the wife of [the distinguished physician] Dr. Hollmann, on her birthday 1920 Most amicably, Max Bruch"). Slightly trimmed at upper and lower margins just affecting manuscript dynamics to several pages but with no loss of notation; lower edges of several leaves with burn marks; occasional minor dampstaining; occasional tears. In quite good condition overall.

One of Bruch's last compositions, *Frühlingsgesang* was written for the American journalist Arthur Abell, Berlin correspondent of *The Musical Courier* and a champion of Bruch's violin works in America. It is based on part of Bruch's oratorio *Gustav Adolf*, op. 73 (1897-98). Fifield: *Max Bruch His Life and Works*, pp. 321 and 339.

Not in the Grove or MGG works list.

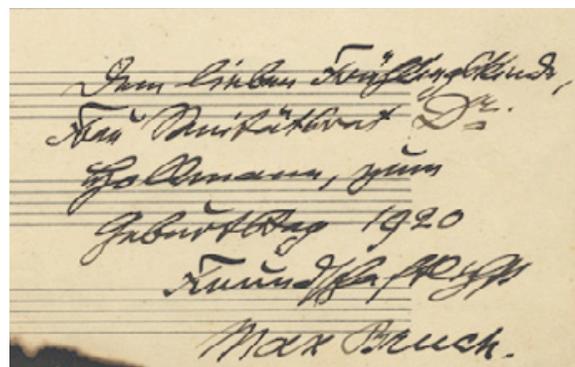
*"The E major violin duet was written in the early months of 1920, but was published posthumously in 1922 by Carl Fischer of New York under the spurious title of Song of Spring (the title was probably Abell's). The work was based on a passage in Gustav Adolf which was a particular favourite of the composer... The Song of Spring is... in ternary form, but the middle section of the later work is new material not to be found in Gustav Adolf. The piece is inconsequential, with a simplicity of harmony, somewhat crude modulation using the diminished seventh to and from the middle section, and an accompaniment based on the left hand of the piano part of the vocal score of Gustav Adolf for the outer sections. An unimaginative middle section is dominated by parallel thirds mirrored in both hands. There are also attempts at orchestral tremolandi more suited to the piano score of the original vocal version. Interest in Song of Spring is centred entirely on its melodic invention. Bruch himself admitted to a lack of inspiration 'in my old age' in finding new material, when he wrote to Simrock's asking permission to quote from Gustav Adolf..."* Fifield p. 321.

*"J.A. Fuller Maitland was an admirer of Bruch, and sought to compare him with Brahms to ascertain their relative positions in music. His conclusion (which he described in his Masters of German Music) was to place him midway between Brahms and other German contemporary composers. The best of Bruch's works were in Maitland's opinion: ... distinguished by great and easily intelligible beauty, and by the rare quality of distinction... Both the music and the man belong to the Lower Rhine country... The broadly flowing melodies of his invention suggest the course of such a river as that of his native country... He is one of those who uphold most worthily the dignity of the art, and if he has not attained to the position of one whose every publication is received by musicians with a reverence due to a new revelation, he has won the hearts of many thousands of hearers by his beautiful creations in certain branches of music - viz., choral works of large design with orchestral accompaniment, and works for violin or violoncello."* op. cit. p. 327.

*One of the last German Romantic composers, "Max Bruch's precocious gifts remained largely unfulfilled for two reasons. He was an exact contemporary of Brahms and was forced to exist in the shadow of his greater colleague even beyond the latter's death over 20 years before his own, and the stubborn resistance he maintained to musical developments largely instigated by Wagner stifled any of his own originality. Nevertheless his name will endure, if only thanks to one superb violin concerto."* Christopher Fifield in *Grove Music Online*.

**Autograph manuscripts of complete works by Bruch are rare to the market. (28376)**

**\$6,500**



**With Commentary on Stravinsky Ballets,  
Diaghilev, the Ballets Russes, &c.**

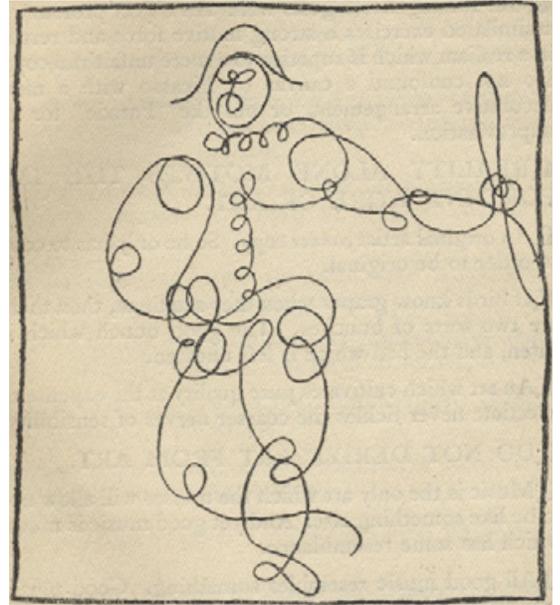
**4. COCTEAU, Jean 1889-1963**

*Cock and Harlequin Notes concerning Music by Jean Cocteau Translated from the French by Rollo H. Myers With a Portrait of the Author and two Monograms by Pablo Picasso.* London: The Egoist Press, 1921.

Small octavo. Original publisher's wrappers. [1] (title printed in red and black), [2] (blank), 1f. (reproduction of Picasso's portrait of Cocteau), [3] (dedication to the composer Georges Auric), [4] (blank), [5] (preface), [6] (blank), [7]-57, [iii] (publisher's catalogue). Wrappers worn; slightly browned and stained; partially split; portions of spine lacking. Slightly worn and browned.

**First Edition** in this form. Scarce.

*Picasso's single-line drawings of Cock and Harlequin appear on pp. 17 and 33; pp. 41-57 contain Cocteau's recollections and commentary on Stravinsky's ballets Le Sacre du Printemps and Parade, and Diaghilev and the Ballets Russes.* (28729) \$75



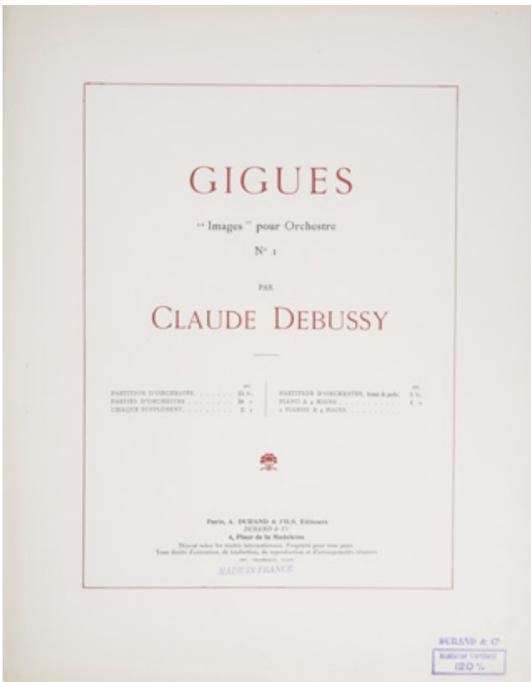
***Images Pour Orchestra No. 1***

**5. DEBUSSY, Claude 1862-1918**

*Gigues "Images" pour Orchestra No. 1.* [Full score]. Paris: Durand & Fils [PN D. & F. 8625], [1913].

Folio. Publisher's light brown cloth-backed printed tan boards with two small devices stamped in gilt to upper. 1f. (title printed in black and sepia), 1f. (recto blank, verso instrumentation), 39 pp. "Copyright by Durand & Cie 1913" to foot of first page of music; "Ch. Couin, gr.- Poinçons A. Durand & Fils... Paris Imp. Chaimbaud & Cie." to foot of final page; two small publisher's handstamps in light purple ink to title; small publisher's monogrammatic handstamp in light purple ink to lower outer corner of verso of free rear endpaper. Binding slightly worn, soiled, and bumped.

**First Edition.** Scarce. Lesure p. 126. Printed on quality paper. (28767) \$350



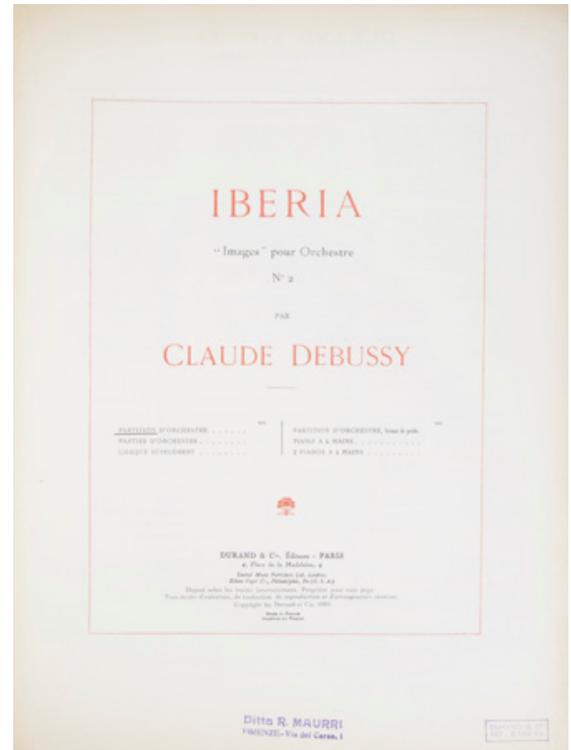
### *Images No. 2*

#### 6. DEBUSSY, Claude 1862-1918

*Iberia "Images" pour Orchestre No. 2.* [Full score]. Paris: Durand & Cie [PN D. & F. 7576], [January 1949].

Tall folio. Dark ivory publisher's wrappers printed in red and black. 1f. (recto title, verso publisher's "General Conditions of Sale and Hire of Orchestral Material" and list of instruments), 110 pp. Wrappers worn; torn at spine. Slightly worn and browned; signatures partially detached; publisher's handstamp to first page of music.

A re-issue from plates of the first edition. Lesure p. 127. (28760) \$100



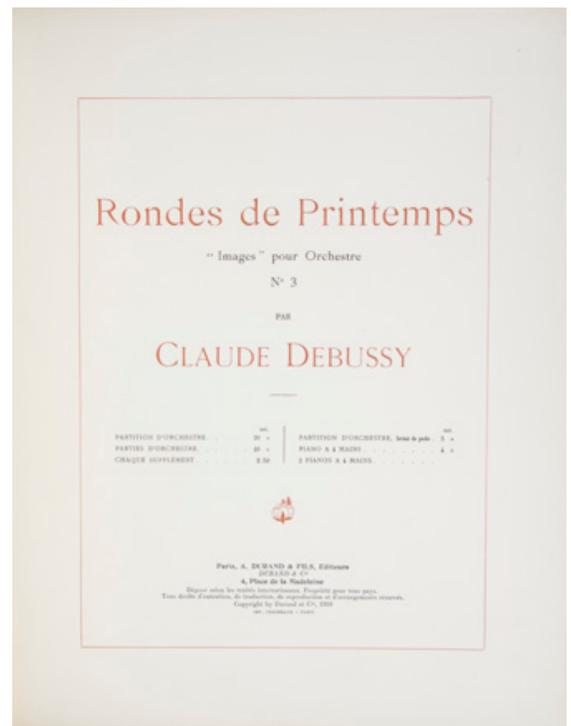
### *Images No. 3*

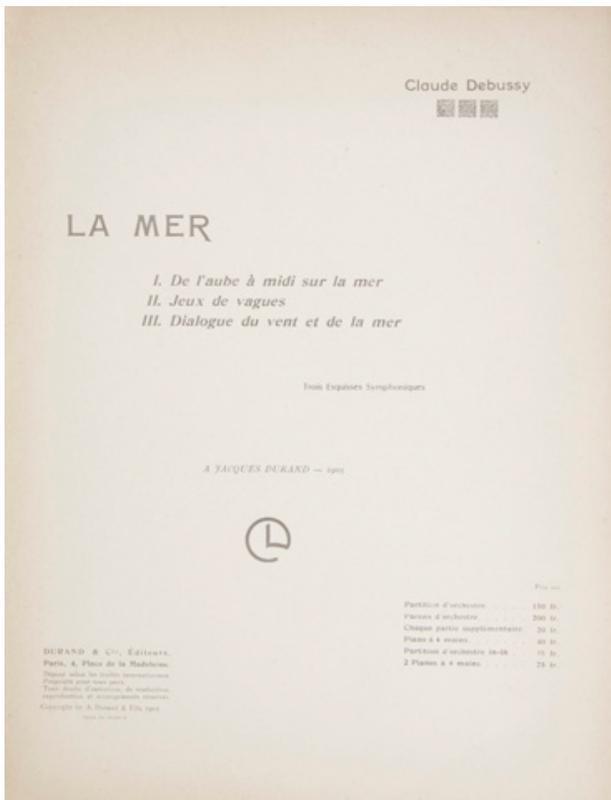
#### 7. DEBUSSY, Claude 1862-1918

*Ronde de Printemps "Images" pour Orchestre No. 3.* [Full score]. Paris: A. Durand & Fils [PN D. & F. 7387], 1910.

Folio. Publisher's ivory cloth-backed printed tan boards with two small devices stamped in gilt to upper. 1f. (title printed in black and sepia), 1f. (recto printed dedication to Emma Cluade Debussy, verso instrumentation), 56 pp. "Copyright by Durand & Cie 1910" to foot of first page of music, "Ch. Douin gr. Poinçons A. Durand & Fils... "Paris, Imp. Chaimbaud & Cie." to foot of final page. Binding slightly worn and soiled.

**First Edition.** Scarce. Lesure p. 127. Printed on quality paper. (28761) \$375





### Full Score of Debussy's *La Mer*

#### 8. DEBUSSY, Claude 1862-1918

*La Mer I. De l'aube à midi sur la mer II. Jeux de vagues III. Dialogue du vent et de la mer Trois Esquisses Symphoniques A Jacques Durand - 1905.* [Full score]. Paris: Durand & Cie [PN D. & F. 6532], [ca. 1940].

Tall folio. Light green publisher's printed wrappers. 1f. (recto title, verso "General Conditions of Sale and Hire of Orchestral Material"), 137, [i] (blank) pp. With publisher's stamp to first page of music. Wrappers slightly worn; head and tail of spine torn. Browned. With Florentine music seller's stamp to upper wrapper and free front endpaper.

A re-issue from plates of the first edition. Lesure 109. (28759) \$125

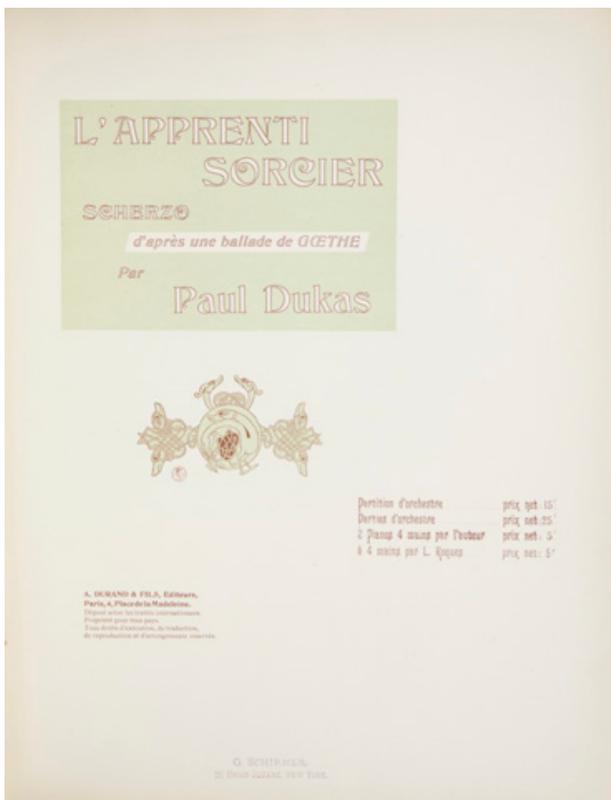
### First Edition of Dukas's *The Sorcerer's Apprentice*

#### 9. DUKAS, Paul 1865-1935

*L'Apprenti Sorcier Scherzo d'après une ballade de Goethe... Partition d'orchestre... prix net: 15f.* [Full score]. Paris: A. Durand & Fils [PN D. & F. 5302], [ca. 1897].

Folio. Black cloth-backed publisher's stiff wrappers printed in brown and green. 1f. (recto printed in brown and green, verso blank), 1f. (recto scenario, verso publisher's note), 74 pp. With publisher's catalogue of the works of Vincent d'Indy to verso of lower wrapper. With "L. Parent, Gr... Imp. Delanchy, Fg. St. Denis, 51, 53" and publisher's monogrammatic handstamp to foot of last page of music. Wrappers slightly worn and soiled. G. Schirmer New York handstamp to lower margin of free front endpaper and title.

**First Edition**, early issue. Fuld p. 522 (citing a copy with a drawing of a lyre to rear outer wrapper with a full-page catalogue of d'Indy's works ca. 1904 laid down). The present copy lists the 2-piano 4-hand arrangement by the composer on both the upper wrapper and the title. (28791) \$375



Thulathia [Cello VERSION]  
Solo

①

Cello Allegro (♩. = 108 - ♩. = 324) Halim EL-DABH

**Autograph Musical Manuscript in the Hand of Halim El-Dabh,  
A Pioneer of Electronic Music  
and One of the Best-Known Contemporary Composers of Arabic Descent**

**10. EL-DABH, Halim b. 1921**

*Thulathia Solo* [Cello Version]. Autograph musical manuscript.

6 ff., notated in black ink on 12-stave Cameo Music Papers No. 5-3124, rectos only. Folio. Signed at the foot of each page and dated "Cairo 1960" on first and last pages. With copyright notices to foot of page 1: "2016 by Halim El-Dabh Music LLC," signed, and "1960 by C.F. Peters Corp 373 Park Ave. South New York, N.Y. 10016"

A fair copy, including autograph note to page 3: *"In whichever order, try to include as many notes within the time limits, including some in chords if so desired. Start and end with one of the heavy shaded notes."* Slightly worn and creased; light red stain to upper left margin of pages 1 and 5.

*"Conceived in 1954, Thulathia was composed in 1960 and first performed at the Brookline Public Library in Brookline, Massachusetts. "Thulathia" means "a cello unification of three into one," i.e., "a trio in one." Grape clusters of the vine connect the energy. The concept is extended to include a cluster of grapes in a united grape vine. Instructions for playing the grapes is explained at the bottom of page 3."* Notes provided by the composer.

An Egyptian-born American composer, performer, ethnomusicologist, and educator, El-Dabh came to the United States in 1950, becoming a part of the New York music scene that included Cage, Varèse, and Hovhanness. He went on to study composition with Krenek, Copland, Dallapiccola, and others.

"El-Dabh's compositional style is influenced by Egyptian folk and traditional music. Frequently monodic, his works feature complex rhythms and much use of percussion. His career was launched in 1949 with a highly acclaimed performance of *It is Dark and Damp on the Front* (1948) at All Saints Cathedral, Cairo. In 1950 he made his *début* as a solo drummer, under the direction of Stokowski, in the first performance of *Tahmeela*. Other works include *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962) and *Lucifer* (1975), commissioned by Martha Graham; *Sound and Light of the Pyramids of Giza* (1960), written for the Cultural Ministry of the Egyptian Government and performed daily at the pyramids; and *New Pharaoh's Suite*, written for the Cleveland Museum of Art to accompany a visiting Ethiopian exhibit from the Louvre (1996). *Spectrum no.1 'Symphonies in Sonic Vibration'* (1955) and *Leilya and the Poet* (1959) have been recorded." Denise A Seachrist in Grove Music Online.

An early pioneer of electronic music, El-Dabh composed one of the earliest known works of tape music, or "musique concrète," in 1944, *The Expression of Zaar*. He also scored four ballets for Martha Graham: *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962), and *Lucifer* (1975).

"El-Dabh is probably the best known composer of Arabic descent and his works are highly regarded in Egypt, where he is considered the foremost living composer among that nation's 'second generation' of contemporary composers." Wikipedia. (28440) \$1,500

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### First Edition of Elgar's *Enigma Variations*

#### 11. ELGAR, Edward 1857-1934

[*Enigma*] *Variations on an Original Theme for Orchestra...* (Op. 36.). Full Score. London: Novello and Company, Limited [without PN], 1899.

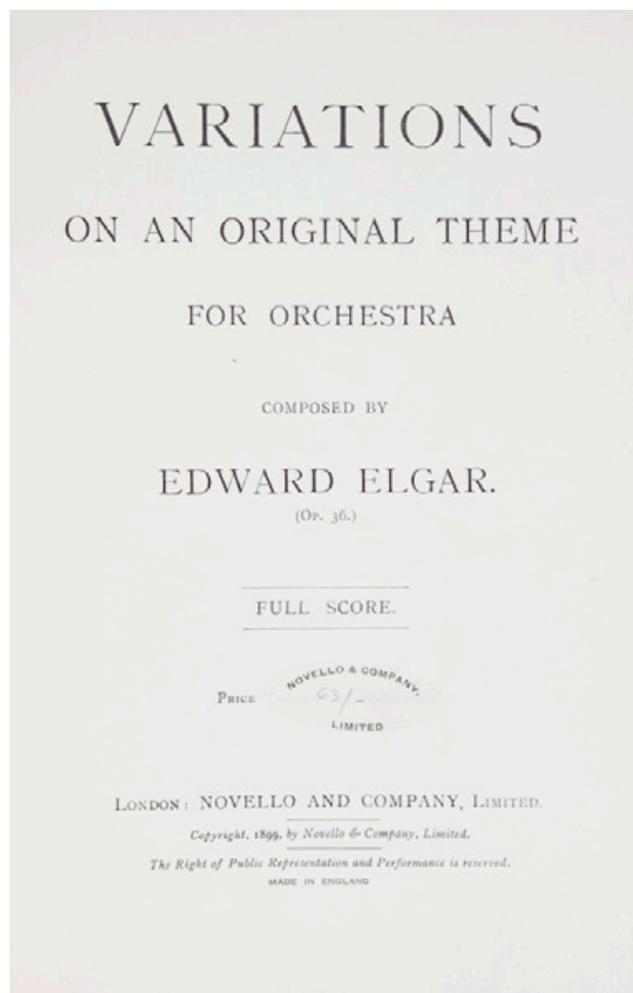
Folio. Original publisher's black textured cloth-backed light green printed boards. 1f. (recto title, verso blank), 1f. (recto "Dedicated to My Friends Pictured Within. Malvern, 1899."), 128 pp.

**With conductor's markings** neatly added in red pencil to many leaves. Manuscript identification in blue ink added to head of first page of each of the 14 variations, representing the identity of each dedicatee, the last being a portrait of the composer himself. A very good copy, printed on quality paper.

**First Edition.** Scarce. Without New York address in imprint. Sonneck: *Orchestral Music* p. 113.

*The "Enigma" Variations* was first performed at St. James Hall, London on June 19, 1899 with Hans Richter conducting and later with an extended finale under the composer at the Worcester Festival on September 13, 1899.

*The work was his self-discovery: after trying on 13 personalities over his theme, in the 14th variation he 'came to himself'. Each is a delicious character-piece capturing Elgar's feelings about 'C.A.E.', 'Nimrod', 'Dorabella', 'B.G.N.' and the other friends. His sureness of voice matches his technical skill. The variations are motivic, and do not necessarily retrace the theme's harmonic ground-plan... 'Nimrod' is among Elgar's most impassioned utterances, a great-hearted melody... There are 'dark sayings' at points in the Variations, but in sum it is the lightly-worn skill, the spontaneity of the theme's transformations, and the natural thinking in orchestral terms that give the work its lustre."* Diane McVeagh in *Grove Music Online*. (28771) \$450





### First Edition of Enesco's *Trois Rhapsodies Roumaines*

#### 12. ENESCO, Georges 1881-1955

*Trois Rhapsodies Roumaines Op. 11... No. 2 en Ré majeur.*  
[Full score]. Paris: Enoch & Co. [PN E. & C. 6060], [1905].

Folio. Publisher's dark ivory linen-backed heavy wrappers printed in light purple and green with decorative Art Nouveau element at head. 1f. (title printed in light purple and green with same decorative element at head), 30 pp. Wrappers slightly worn, browned, and soiled; upper hinge separating; numerical annotation in red pencil to upper outer corner of upper.

**First Edition.** Rare. (28780)

\$175

### Early 19<sup>th</sup> Century English Vocal Music, Including a Number of Shakespearian Settings

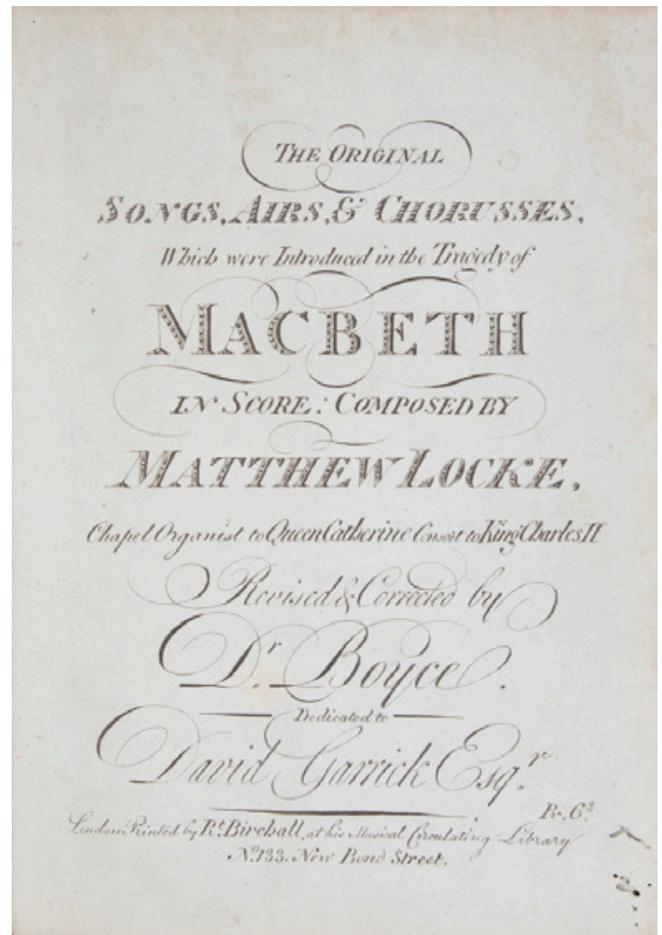
#### 13. [ENGLISH VOCAL MUSIC - Early 19th Century]

*Collection of glees, operatic excerpts, and miscellaneous vocal/dramatic works published in London ca. 1800-1810.* Mostly piano-vocal or vocal scores, several in full score, including a number of settings of Shakespeare's works.

Folio. Contemporary dark brown tree calf with red leather label with gilt titling ("Glees") to upper. Front free endpaper signed "Robt Milbourne Oct. 1st 1816 347 Strand."

Contents (all in piano-vocal score except where noted):

- *A Collection of Vocal Duets, Part of which have an Accompaniment for the Piano Forte... No. [1].* London: Clementi, Banger, Hyde, Collard & Davis, [ca. 1805]. 1f. (title), [1] (blank), 2-5 pp. Contains *Alas Poor Fly* by Sir John Stevenson set for tenor, bass, and thorough bass.



602  
Where the Bee sucks there lurk: I.  
A FAVORITE GLEE FOR 4 VOICES  
By W<sup>m</sup> Jackson of Exeter? Price 2s.  
LONDON  
Printed by R. Birchall at his Musical Foundry, Strand, near St. Paul's Church.

Allegro

Soprano C. there lurk I,  
Soprano V. there lurk I,  
Tenor Where the Bee sucks there lurk I, In a  
Bass Where the Bee sucks there lurk I, In a  
Cembalo

There lie I,  
There lie I,  
Cow, slip's Bell I lie, There I couch when Owls do  
cry, when Owls do cry, when Owls do cry, On a  
cry, when Owls do cry, when Owls do cry,

- Arne, Thomas 1710-1778. *The Wooden Walls of England*, a favorite Glee. London: Rt. Birchall, [ca. 1805]. [1] (blank), pp. 596-601. For three voices, unaccompanied.

- Braham, John 1774-1856. *Good by Sorrow*, a favorite Duett, as Sung by Sgra. Storace & Mr. Munden, in the Comic Opera of *The English Fleet*... The Words by T. Dibdin Arranged for the Piano Forte by D. Corri. [London]: M.P. Corri & Co., [WM 1807]. Pp. 97-100. With the contemporary signature of J. Hill to lower outer corner of first page of music.

- Callcott, John Wall. *Two Performers on One Piano Forte*. London: Rt. Birchall, [ca. 1805]. [1] (blank), 2-14 pp.

- Handel, George Frideric 1685-1759. [HWV 264]. *When the Ear Heard Him*, a Favorite Quartetto perform'd at Westminster Abbey in Commemoration of Mr. Handel, Taken out of his Anthem Composed for the Funeral of Her most sacred Majesty Queen Caroline. [Full score]. London: H. Wright, [ca. 1800]. 6 pp. A rare edition of this funeral anthem. RISM H and HH1183 (copies at the University of Birmingham and Princeton only).

- Harris, Joseph Macdonald 1789-1860. *Six favorite Airs, Harmonized for Three, Four, & Five Voices*. London: The Author, [1807]. 1f. (title), 1f. (list of subscribers including William Boyce, Horsley, Knyvitt, Stafford Smith, Web, and other contemporary composers), 23, [i] (blank) pp. First Edition. Rare. COPAC (one copy only, in the British Library)

- Harrison, [?]Samuel 1760-1812. *Fair Ellen*, a favorite Glee, Sung with the greatest applause at the Vocal Concerts by Mrs. Billington, Mrs. Vaughan, Mr. Harrison & Mr. Bartleman. Air by Mr. Braham... Written by T. Dibdin. London: J. Dale, [ca. 1810]. 4 pp.

- Hoberecht, John Lewis ca. 1760-ca. 1820. *Thrice Welcome to thy Native Home*. A Glee, for Two Trebles and a Bass with an Accompaniment for Two Performers Ton One Piano Forte... These Words were Written on the Return of a Friend from the West Indies. Op. XIII. [Score]. London: Goulding & Co., [WM 1799]. 14 pp. With contemporary London music seller's ticket (17 x 46 mm.) to lower margin of pp. 13: "Sold at Fentum's Music Shop, (No. 78) Corner of Salisbury-Street, Strand, Where may be had all this Author's Works, and likewise every new Musical Production as soon as published. Great Variety of Second-Hand Music." The score is laid out with the two piano parts separated by the vocal parts.

102  
1

Chant des Vaches.  
"THE LAND OF MY BIRTH"  
A FAVOURITE  
TRIO,  
For Two Trebles, or Tenors, and a Bass.  
With an Accompaniment for the Piano Forte and Flute, or  
TWO PERFORMERS ON ONE PIANO FORTE.  
The Words by Thomas Montgomery Esq.  
in Imitation of  
The Swiss Cowherd's Song  
By THOMAS WALKER.  
Printed at the Bell  
Published by R. Birchall, Strand, near St. Paul's Church.

ANDANTE

Andante

Allegretto

\*The parts marked \* refer to the Piano Forte, and are not to be played by the Flute or Flageolet.



- Walker, Thomas 1764-1827. *Ranz des Vaches. "The Land of my Birth," A Favourite Trio, for Two Trebles, or Tenors, and a Bass, With an Accompaniment for the Piano Forte and Foute, or Two Performers on One Piano Forte, The Words by James Montgomery Esqr. in Imitation of The Swiss Cowherd's Song.* [London]: R. Birchall, [WM 1811]. 15 pp. With composer's control initials to lower outer corner of first page of music.

- Whitaker, John 1776-1847. *Three Glees, For Two Tenors and a Bass Composed and Arranged for the Piano Forte And most Respectfully Dedicated by Permission to Dr. Callcott... Book 1 The Words by Thos. Nicholls.* London: Printed for the Author by Clementi & Co... J. & H. Caulfield, [WM 1802]. [1] (title), [2] (list of subscribers), 20 pp. Subscribers include Dr. Callcott, Crouch, and William Shield and, in addition, a Mr. James Milbourne (3 copies), in all likelihood related to Robert Milbourne, an early owner of the present volume (see note on provenance above). With control signature of the composer to lower outer corner of title. "Doane's Musical Directory (1794) lists a James Milbourne, a bass singer who lived in the Strand, sang in oratorios at Drury Lane, and belonged to The Choral Fund." Highfill et al., Vol. 10, p. 221. Very rare. Unlocated in both COPAC and OCLC.

SHAKESPEARIAN SETTINGS:

- [Cymbeline]. Cooke. *Hark the Lark at Heavn's Gate Sings A Favorite Glee for Four Voices with Accompaniments for the Piano Forte & Violin.* London: A. Hamilton, [WM 1804].

- [Macbeth]. Locke, Matthew 1621/3-1677. *The Original Songs, Airs, & Chorusses, Which were Introduced in the Tragedy of Macbeth in Score... Revised & Corrected by Dr. Boyce dedicated to David Garrick Esqr.* [Score]. London: Rt. Birchall, [ca. 1803]. 1f. (title), [1] (blank), 2-29 pp. Engraved. Worming to lower outer corners throughout.

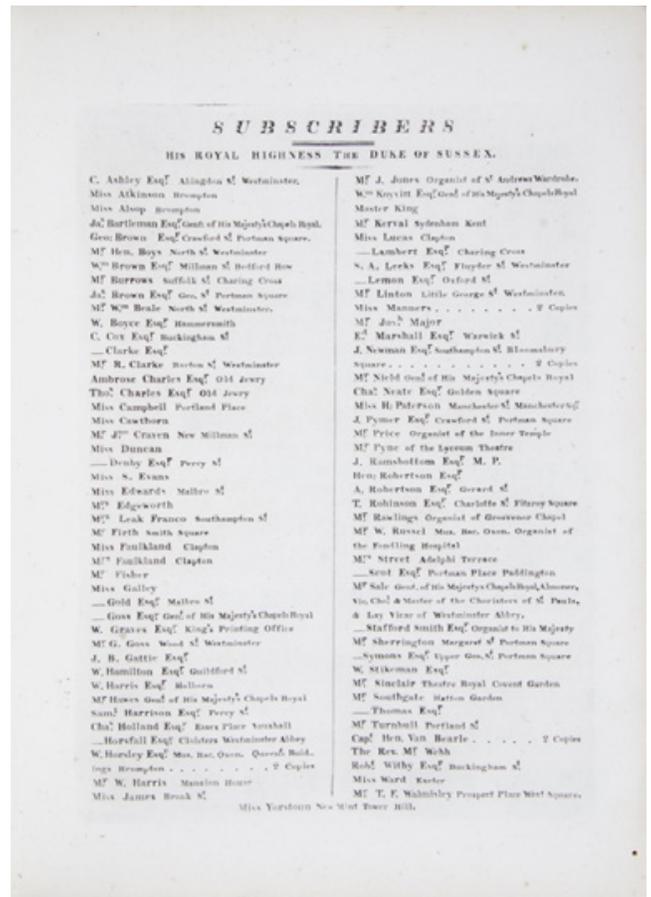
- [Midsummer Night's Dream]. Cooke, Benjamin 1734-1793. London: Rt. Birchall, [WM 1814]. 9 pp. *Hand in Hand, Glee... The Words alter'd by the late Revd. John Parker.*

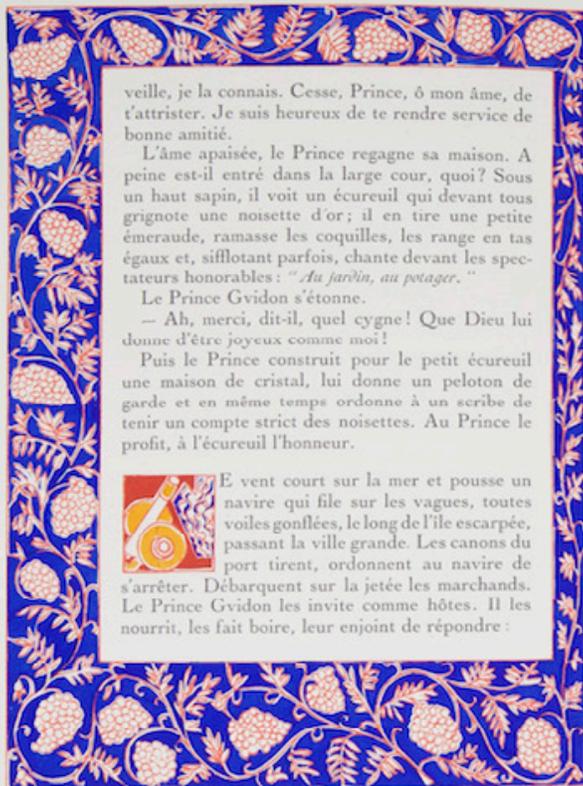
- [The Tempest]. Jackson, William 1730-1803. *Where the Bee sucks there lurk I, A Favorite Glee for 4 Voices.* London: Rt. Birchall, [WM 1811]. Pp. 662-668.

- Stevenson, Sir John 1761-1833. *Tell Me Where Is Fancy Bred, A Duett, for Two Voices, with an Accompaniment for the Piano Forte or Harp, The Words from Shakespeare.* London: H. Hime, [WM 1806]. 6 pp.

Boards very worn and detached. Several signatures loose. In very good internal condition overall. With 4ff. manuscript index notated on one side of the leaf only at conclusion.

**An interesting collection including a number of settings of Shakespeare's works. (28796) \$450**





*Tsar Sultan, Illustrated by Gontcharova,  
With 48 Plates in Pochoir*

**14. GONTCHAROVA, Natalia 1881-1962**

*Conte de Tsar Saltan et son Fils, le Glorieux et Puissant Prince Guidon Saltanovitch et de sa belle Princesse Cygne Mis en français par Claude Anet. Illustré et orné par Natalia Gontcharova. Paris: Éditions à La Sirène, 1921.*

Quarto. Original publisher's boards with striking floral-motif design in reds on a purple ground in pochoir, twining floral-patterned endpapers in light brown and white on a light yellow ground.

**With 48 plates in pochoir** on 24 leaves inclusive of title and colophon, including 10 full-page plates illustrating the tale, others incorporating text. With text in French. Unbound, uncut, and unopened.

Binding slightly worn, especially at edges; corners bumped; edges slightly faded; joints splitting; remnants of dark purple ribbon tie to central outer edge of both upper and lower boards. Minor foxing to margins; some tissue guards creased. In very good condition overall.

**First Edition.** Rare. **Limited** to 599 copies, this copy number 595 on Vélín de Rives.





*The Tale of Tsar Saltan, of His Son the Renowned and Mighty Bogatyr Prince Gvidon Saltanovich, and of the Beautiful Princess-Swan* is an 1831 poem by Aleksandr Pushkin (1799-1837) published in a book of Russian fairy tales edited by Vladimir Dahl.

Gontcharova, a noted Russian avant-garde artist, was particularly active as a set and costume designer, notably for Diaghilev's Ballets Russes along with her husband Mikhail Larionov (1881-1964); she also worked as a book illustrator. Both she and Larionov were leading figures in the dynamic Parisian émigré art world of the 1920s and beyond. (28727) \$4,500



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**First Edition of Gounod's  
*Roméo et Juliette***

**15. GOUNOD, Charles 1818-1893**

*Roméo et Juliette Opéra en 5 Actes. de J. Barbier et M. Carré... Partition Chant & Piano. Arrangée par H. Salomon.* [Piano-vocal score]. Paris: Choudens [A.C. 1411.], [1867].

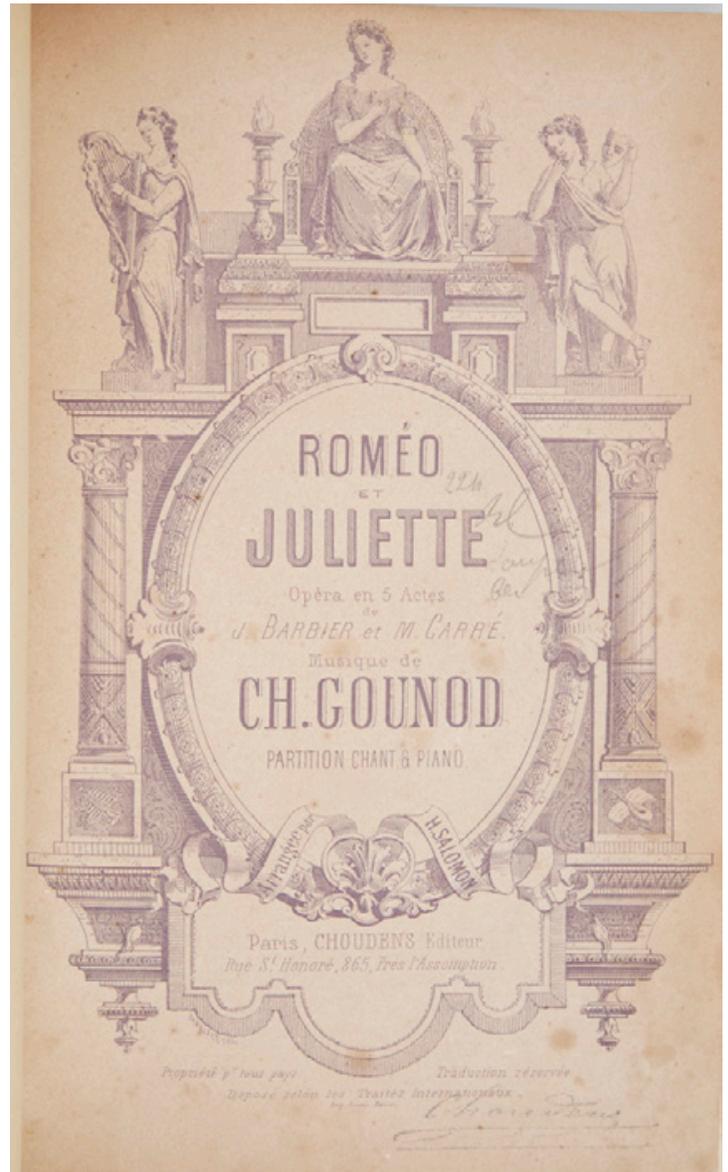
Large octavo. Flexible dark blue leather boards, decorative endpapers. 1f. (decorative lithographic title by Barbizet printed in purple), 1f. (dedication 'A Sa Majesté Charles XV Roi de Suède de Norvège'), 1 (named cast list and index), 2-303 pp. Lithographed. Binding slightly worn. Light foxing, soiling, and offsetting; first and last leaves browned; occasional tears repaired; some loss to corners, not affecting music; publisher's handstamp to lower right portion of title; circular owner's stamp to dedication and cast list; cast list leaf partially detached.

**First Edition.**

First performed at the Théâtre Lyrique in Paris on April 27, 1867 with a libretto by Jules Barbier and Michel Carre after Shakespeare.

*"[Roméo et Juliette was] Gounod's most spectacular immediate success. Coming as it did during the Exposition Universelle of 1867, when Paris was invaded by visitors from the provinces and abroad, the opera drew full houses for many consecutive nights. It started its rapid conquest of foreign stages at Covent Garden on 11 July 1867 and before the end of the year had been seen at major centres in Germany and Belgium."* Steven Huebner in *Grove Music Online*. (28878)

\$250



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### The Basis of Mozart's *Le Nozze di Figaro*

#### 16. [MOZART] Beaumarchais, Pierre-Augustin Caron de 1732-1799

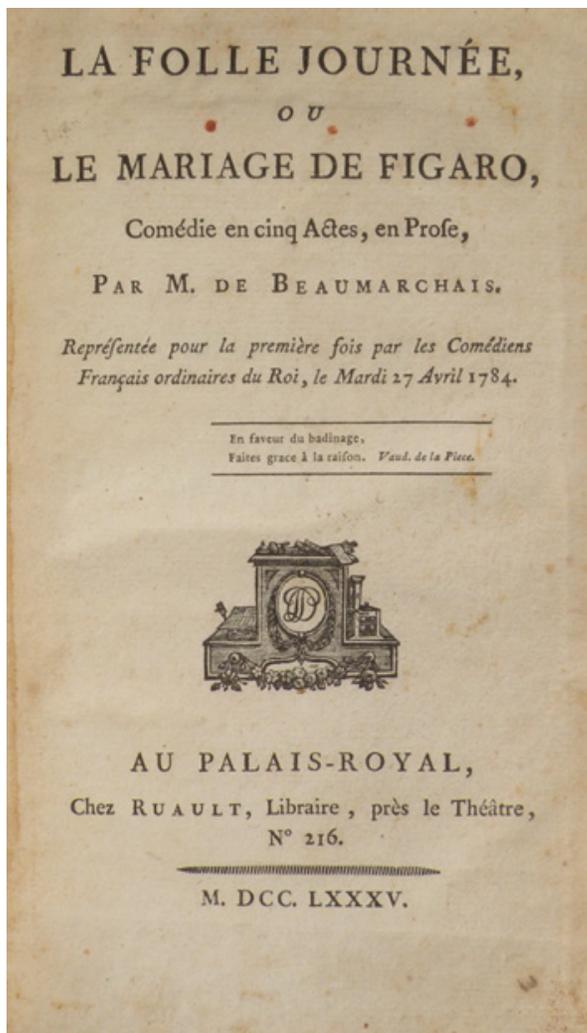
*La Folle Journée ou Le Mariage de Figaro, Comédie en cinq Actes, en Prose... Représentée pour la première fois par les Comédiens Français ordinaires du Roi, le Mardi 27 Avril 1784.* [Libretto]. [Paris]: Au Palais-Royal: Ruault, 1785.

Octavo. Full mottled tan paper boards, spine with title label gilt. 1f. (title), [i] (half-title), [i] (publication and editor's notes), lvi (preface), [i] (part-title), [i] (named cast list), [3]-236, 237 (approbation and printer's note), [i] (blank) pp.

Publisher's decorative woodcut device to title. With the names of cast members, presumably for the play's premiere at the Théâtre Français on April 27, 1784. Binding slightly worn; upper joint split. Light foxing and some staining; occasional minor wear. A very good copy overall.

**First Edition, early issue.** Scarce. Cordier: *Bibliographie des oeuvres de Beaumarchais*, no. 128, stating that the earliest issues of this edition do not contain engraved plates. Without the printed note to the foot of p. 152 found in later issues. With a printed note to the final page of the play stating that the music was by Antoine Laurent Baudron (1742-1834), who also collaborated with Beaumarchais in providing music for his *Le Barbier de Séville* including the famous tune "Je suis Lindor," the theme of which has been used by Mozart for his *12 Variations* K354/299a.

*Beaumarchais was harp teacher to the daughters of Louis XV. "[He] successfully included Baudron's storm music as a prelude to Act 4 of Le barbier, and, alongside continued use of vaudeville tunes in Le mariage de Figaro... stretched Comédie Française conventions by introducing a whole scene of dance, song and mime for the 'coronation' of Suzanne with the bride's head-dress... As if to vindicate Beaumarchais's musical instinct, Le barbier de Séville attracted settings by Benda, Paisiello, Isouard and Rossini, while the Mozart-Da Ponte collaboration in Le nozze di Figaro proved just how much of the original play was translatable into music." Rudolph Angermüller in Grove Music Online. (28690) \$875*





**Fine Large Lithograph Depicting a Musical Soirée**

**17. [MUSICAL SOIRÉE - AUSTRO-HUNGARIAN] Neustätter, Louis 1829-1899**

*Finely executed large 19th century original lithograph depicting a quartet of male musicians (a pianist, violinist, and two singers) making music while five men (three seated) listen to the performance. Signed and dated Wien [18]56 by the artist in the stone at lower left corner, with the notation "Natur..." presumably indicating that the drawing was done from life. Vienna: Artist Aust. v. Reiffenstein & Rösch, [ca. 1856].*

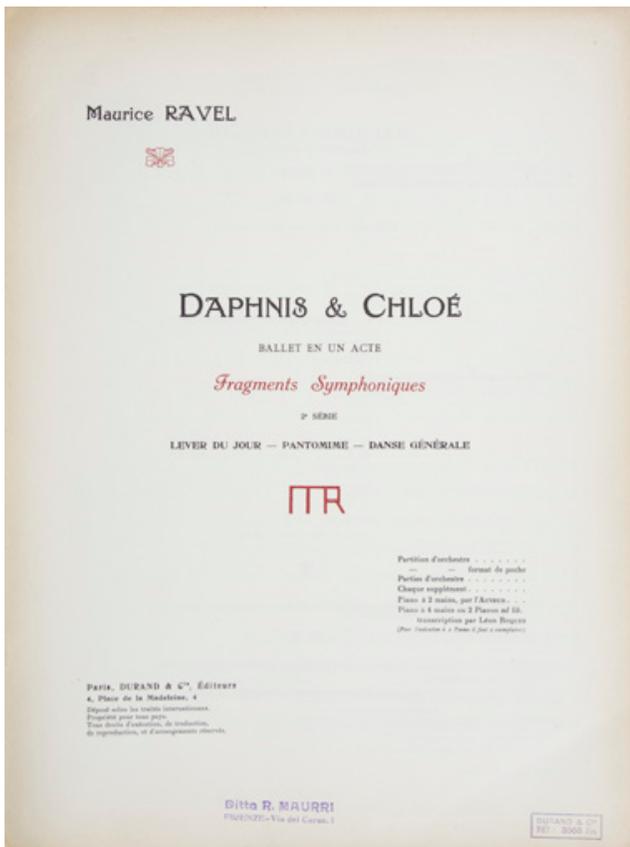
Two of the seated listeners are attired in what appears to be traditional Hungarian dress and smoke pipes, one of which is unusually long. Three of the other three men, including both the pianist and the violinist, smoke cigars. One of the listeners (perhaps the artist Neustätter?) stands sketching the performers. Both singers hold sheets of music; a score is open on the grand piano.

448 x 636 mm. Printed on china paper and laid down to publisher's card mount. Some foxing and browning; minor edge tears and stains; small portion of lower left blank corner of mount lacking.

*Neustätter was a German portrait and genre painter. He studied first under the copperplate engraver Peter Latz, then at the Munich Polytechnicum and the Munich Academy (entered 1847) and in 1850 with the portrait painter Bernhard. He was in Vienna from 1854-1864, where he painted a large number of portraits. He then lived in Munich, moving to Tutzing in 1879, "which he was largely instrumental in making a place of popular resort." He was recognized for his efforts to improve and beautify the town; he and his brother were the only resident Jews. Both King Ludwig II of Bavaria and the emperor Franz Joseph of Austria conferred high orders upon him. See The Jewish Encyclopedia, 1906 and the Allgemeine Deutsche Biographie Vol. 52, 1906, pp. 614-615. We have, unfortunately, not been able to identify any of the subjects depicted.*

A very attractive image. (28725)

\$850



## Full Score of Ravel's *Daphnis & Chloé*

### 18. RAVEL, Maurice 1875-1937

*Daphnis & Chloé Ballet en un Acte Fragments Symphoniques 2e Série Lever du Jour - Pantomime - Danse Générale.* [Full score]. Paris: Durand & Cie [PN D. et E. 7957], [ca. 1944].

Tall folio. Publisher's wrappers printed in dark red and black. 1f. (recto title printed in dark red and black, verso instrumentation), 125 pp. Wrappers slightly worn and stained; spine mostly lacking. Signatures loose; edges slightly browned; bookseller's stamp to upper wrapper and title; publisher's stamp to first page of music; occasional minor markings.

A re-issue of the first edition of 1913. (28782) \$75

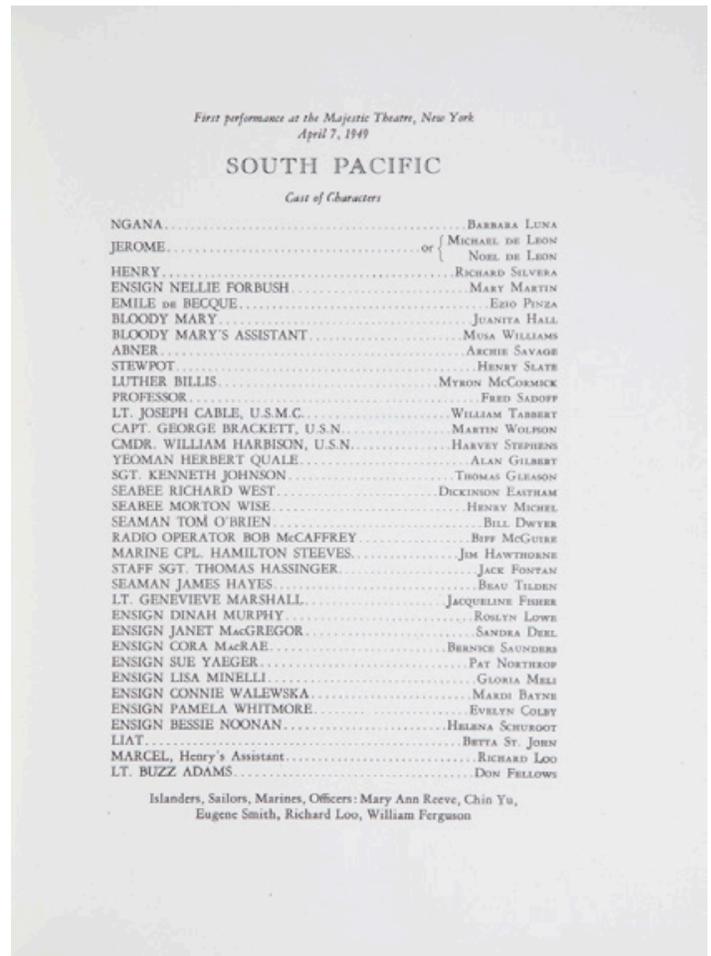
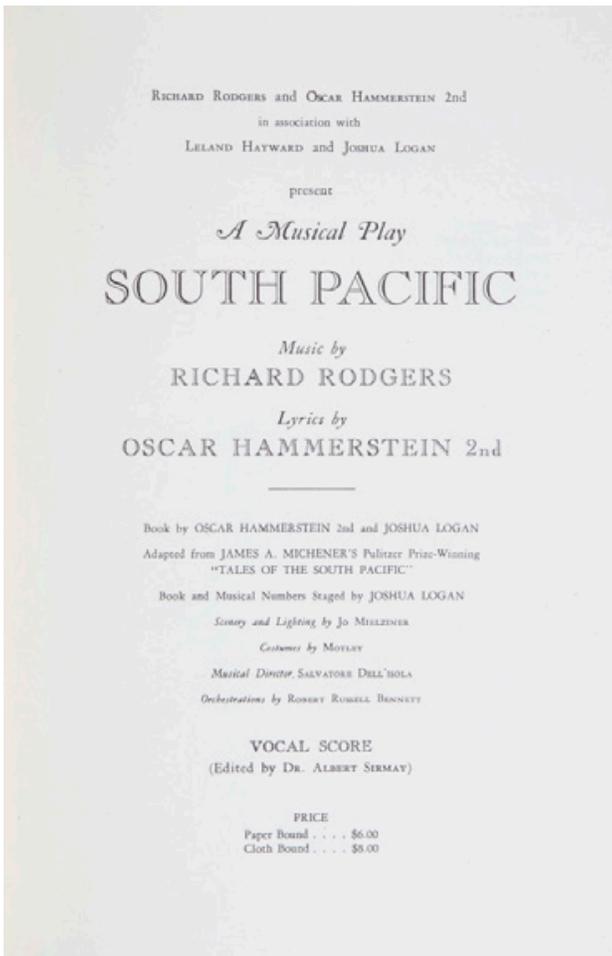
## Full Score of Ravel's *Rapsodie Espagnole*

### 19. RAVEL, Maurice 1875-1937

*Rapsodie Espagnole... a mon cher Maître, Charles de Bériot.* [Full score]. Paris: Durand & Cie. [PN d. & F. 7128], [1947].

Tall folio. Publisher's dark ivory wrappers printed in dark red and black. 1f. (recto title printed in dark red and black, verso blank), 1f. (recto foreword, verso instrumentation), 89 pp. Wrappers slightly worn; music seller's stamp to upper wrapper and free front endpaper; publisher's stamp to upper inner corner of first page of music. (28783) \$95





**First Edition, Signed by Both Rodgers & Hammerstein  
and Inscribed to Ezio Pinza,  
Cast as Emile de Becque in the First Performance**

**20. RODGERS, Richard 1902-1979**

*South Pacific... Music by Richard Rodgers Lyrics by Oscar Hammerstein 2nd Book by Oscar Hammerstein 2nd and Joshua Logan Adapted from James A. Michener's Pulitzer Prize-Winning "Tales of the South Pacific" Book and Musical Numbers Staged by Joshua Logan Scenery and Lighting by Jo Mielziner Costumes by Motley Musical Director Salvatore Dell'Isola Orchestrations by Robert Russell Bennett Vocal Score (Edited by Dr. Albert Sirmay). Price Paper Bound.... \$6.00 Cloth Bound.... \$8.00. [Piano-vocal score]. [New York]: Chappell [PN 757-], [1949].*

Quarto. Full mid-blue cloth with titling gilt to upper. 1f. (recto title, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto description of setting, verso blank)), 1f. (recto table of contents, verso blank), 5-172 pp.

**With a presentation inscription signed by both composer and lyricist to the noted Italian operatic bass Ezio Pinza** (Emile de Becque in the first performance of the work) to free front endpaper: "For Ezio with affection and gratitude from Dick and Oscar," dated "Xmas '49."

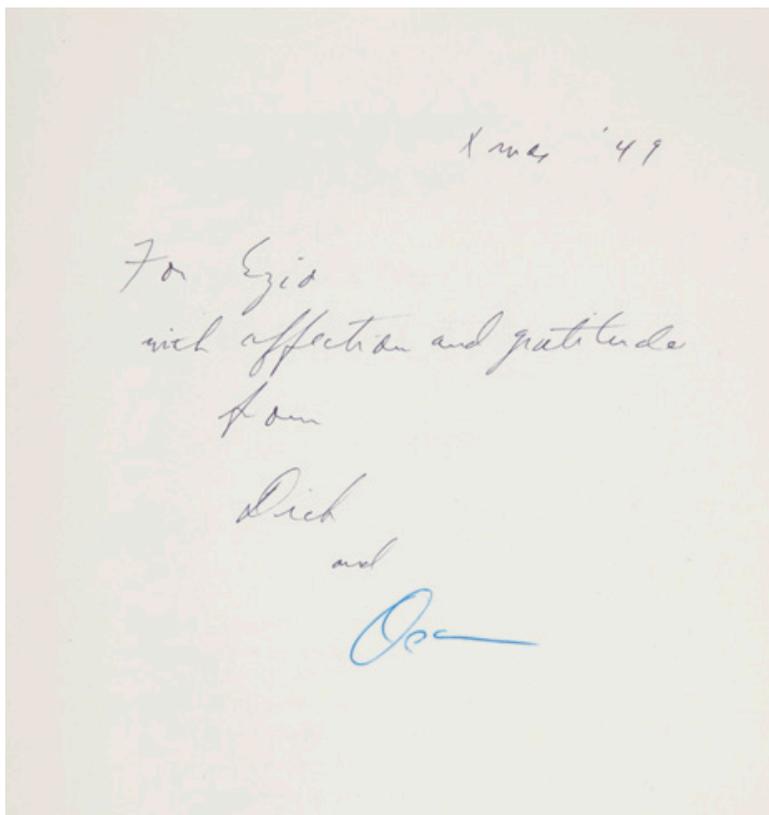
Together with:

An attractive photograph of Rodgers, Pinza, and Mary Martin (Nellie Forbush in the first performance of the work) depicting Rodgers at the piano with Pinza and Martin on either side. 239 x 279 mm. Slightly worn; small crack to left margin not affecting image.

**First Edition** of the complete work. Fuld p. 54.

First performed at the Majestic Theatre in New York on April 7, 1949 with Ezio Pinza as Emile de Becque.

*"[South Pacific] premiered in 1949 on Broadway and was an immediate hit, running for 1,925 performances... Rodgers and Hammerstein believed they could write a musical based on Michener's work that would be financially successful and, at the same time, would send a strong progressive message on racism... The original Broadway production enjoyed immense critical and box-office success, became the second-longest running Broadway musical to that point (behind Rodgers and Hammerstein's earlier Oklahoma! (1943)), and has remained popular ever since. After they signed Ezio Pinza and Mary Martin as the leads, Rodgers and Hammerstein wrote several of the songs with the particular talents of their stars in mind... Several of its songs, including "Bali Ha'i", "I'm Gonna Wash That Man Right Outa My Hair", "Some Enchanted Evening", "There Is Nothing Like a Dame", "Happy Talk", "Younger Than Springtime", and "I'm in Love with a Wonderful Guy", have become popular standards. The production won ten Tony Awards, including Best Musical, Best Score, and Best Libretto, and it is the only musical production to win Tony Awards in all four acting categories." Wikipedia*



*Pinza (1892-1957) spent 22 seasons at the Metropolitan Opera, appearing in over 750 performances of 50 operas. "After leaving the Metropolitan, at the age of 56, he began a second career in musical comedy, operetta and musical films, scoring an enormous success on Broadway in South Pacific (1949, Rodgers and Hammerstein). Pinza was unquestionably the most richly gifted and most accomplished Italian bass of his day..." Desmond Shawe-Taylor in Grove Music Online.*

Provenance: Peter Pinza, son of Ezio Pinza.

**A fine association copy, linking the composer, lyricist, and foremost interpreter of a leading role in one of Rodgers's most enduring Broadway musicals. (28732) \$3,500**



**Inscribed to the Son of Ezio Pinza**

**21. ROME, Harold 1908-1993**

[Fanny]. David Merrick and Joshua Logan present Ezio Pinza Walzer Slezak A New Musical "Fanny" Book by S.N. Behrman and Joshua Logan Music and Lyrics by Harold Rome (Based on the trilogy of Marcel Pagnol) Directed by Joshua Logan Scenery and Lighting by Joe Mielziner... Price 50c. [Piano-vocal score]. New York: Chappell & Co. Inc... By Arrangement with Florence Music Company, [c1954].

Folio. [1] (illustrated title printed in white on red), pp. 2-3 music, [4] ("Other songs from the Chappell Catalogue, with words and music by Harold Rome").

**Inscribed and signed by the composer to noted Italian bass Ezio Pinza's son, Peter Pinza: "To Pietro with my best Harold Rome"** at upper outer margin of title.

*Fanny*, set in and around the old French port of Marseilles, was first performed in New York at the Majestic Theatre on November 4, 1954 and ran for 888 performances; it was staged at the

Drury Lane Theatre in London's West End in 1956 with a cast including Robert Morley. Choreographed by Helen Tamiris, the original cast included Florence Henderson as Fanny, Ezio Pinza as Cesar, William Tabbert as Marius, and Walter Slezak as Panisse.

*An American composer and lyricist, "[Rome] first came to prominence in 1937 with his music and lyrics for a revue, Pins and Needles, produced by the International Ladies Garment Workers Union; the song 'Sing me a song with social significance' from the show was not only a hit but became a militant anthem of the Depression era... His 1962 Broadway production I Can Get it for you Wholesale, provided the debut of Barbra Streisand in the song 'Miss Marmelstein'... His ability to express in his songs the sentiments of the ordinary person has remained one of Rome's most distinctive characteristics."* Deane L. Root and Gerald Bordman in *Grove Music Online*.

*Ezio Pinza (1892-1957) spent 22 seasons at the Metropolitan Opera, appearing in over 750 performances of 50 operas. "After leaving the Metropolitan, at the age of 56, he began a second career in musical comedy, operetta and musical films, scoring an enormous success on Broadway in South Pacific (1949, Rodgers and Hammerstein). Pinza was unquestionably the most richly gifted and most accomplished Italian bass of his day..."* Desmond Shawe-Taylor in *Grove Music Online*. (28739) \$200

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**Zhar Ptitsa, "Perhaps The Most Famous of Post-Revolutionary Art Journals"**

22. [RUSSIAN MUSIC AND ART - 20th Century]

Zhar Ptitsa [Jar Ptitsa] [The Firebird. A Monthly Literary Artistic Journal. No. 14]. Berlin: Verlag "Russische Kunst", 1926.

Folio. Original publisher's decorative wrappers with striking design by Ivan Bilibin printed in gold and dark ivory on a royal blue ground. Text predominantly in Russian, with notes on the artists in French at conclusion.

**Illustrated throughout** with reproductions of art works by Bilibin, Alexandre Benois, Naoum Arousin, A. Jakovlev, A. Lachovsky, etc., many in colour. Wrappers slightly worn, with minor abrasion to inner and lower margin just touching illustration; some soiling; small stain to lower; spine slightly defective at tail; Slightly worn and browned; minor creasing to lower outer corners. In very good condition overall.

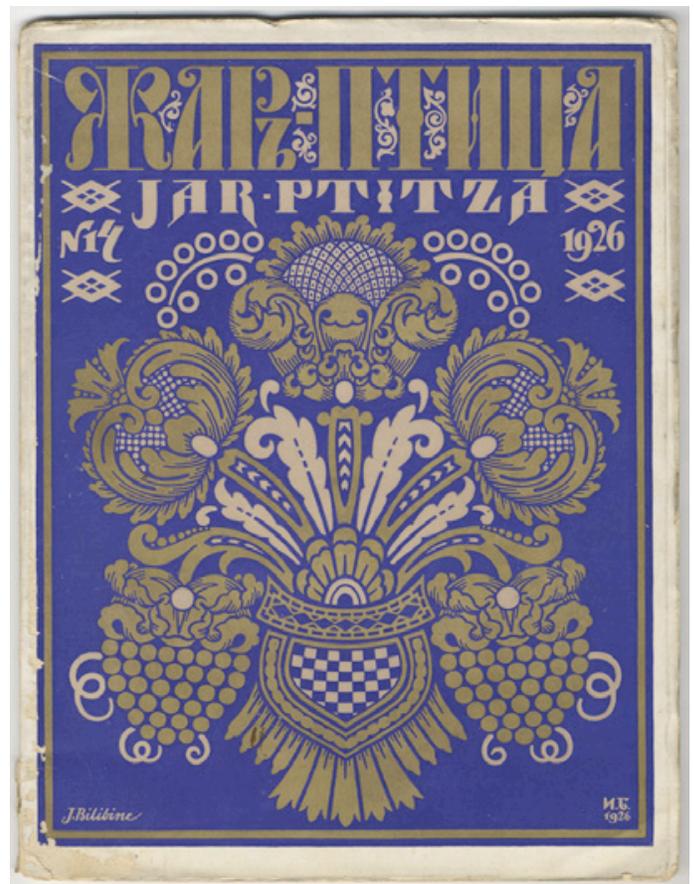
Zhar Ptitsa was an important émigré art journal documenting the artistic endeavours of Russian émigrés to Berlin.

*"Perhaps the most famous of post-revolutionary art journals, whose contributors threw new light on the development of Russian art at the beginning of the twentieth century."* Fekula.

**In addition to material relating to art and literature, the journal contains significant material relating to music and dance, in particular to Diaghilev's Ballets Russes.**

(28730) \$250

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**First Edition in this Form of Schoenberg's  
*Gurre-Lieder***

**23. SCHOENBERG, Arnold 1874-1951**

*Gurre-Lieder* von Jens Peter Jacobsen Deutsch von Robert Franz Arnold für Solli, Chor und Orchester. [Full score]. Wien Leipzig: Universal-Edition A.G. [PN U.E. 6300], 1920.

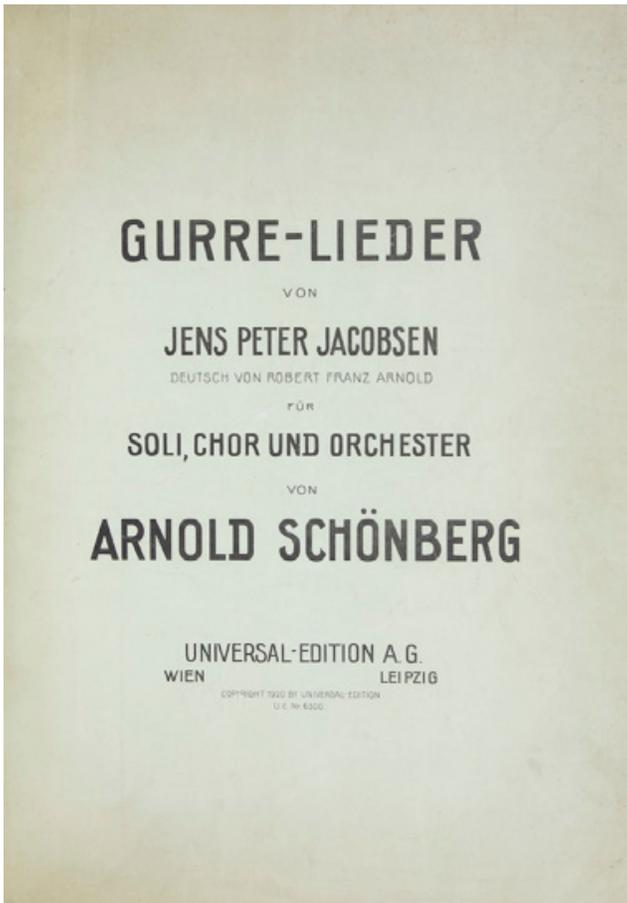
Elephant folio. Modern full dark tan buckram, publisher's light green printed wrappers bound in. 1f. (recto title, verso list of performing forces), 3-189, [i] (blank) pp. With "Gestochen und gedruckt von F.M. Geidel, Leipzig" printed to verso of final leaf. Wrappers slightly worn and soiled with two small tape repairs to outer margin of lower; small New York music seller's stamp to lower margin of title.

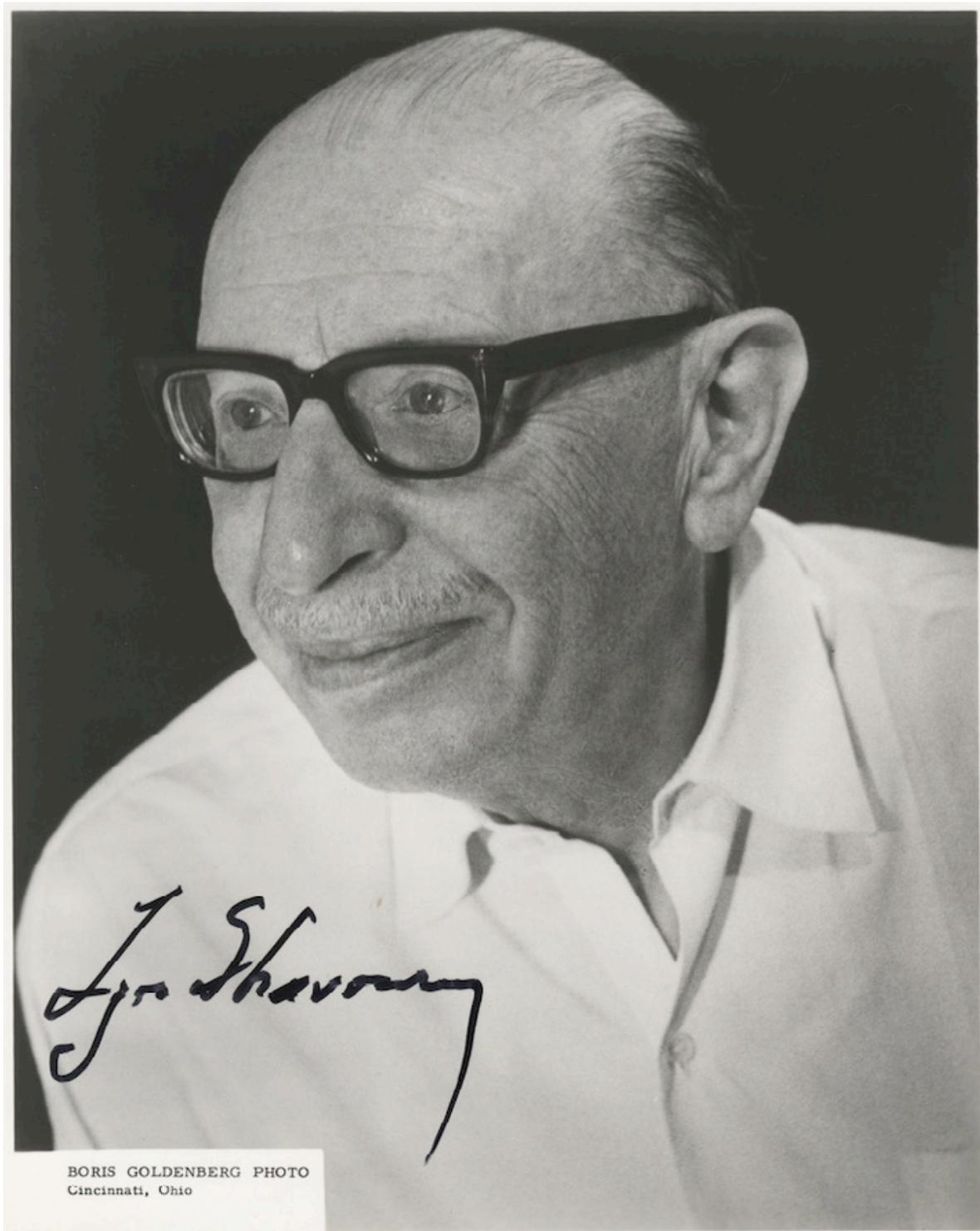
**First Edition** in this form. Scarce. **Limited to 100 copies** bound in brown gilt-lettered boards, each numbered and signed by the composer; an additional number of copies were issued with light green printed wrappers. Rufer pp. 78-79. Ringer p. 311. Hilmar: *Schoenberg Gedenkausstellung* catalogue 231.

First performed in Vienna on February 23, 1913, with Franz Schreker conducting the Vienna Philharmonic Choir and the Wiener Konzertvereinsorches

*"In March 1900 Schoenberg began setting Jens Peter Jacobsen's Gurre-Lieder as a song cycle for voice and piano, for entry in a competition... However, Schoenberg soon saw wider possibilities in the text... He therefore decided to connect the songs he had already composed (those in the first two parts of the finished work) with symphonic interludes and set the whole poem as a vast cantata employing several soloists and a huge chorus and orchestra. The work depicts the love of King Waldemar and Tove under the Tristanesque imminence of death, Waldemar's blasphemous defiance of God after Tove's death, the nightly ride at the head of a ghostly retinue to which the king's restless spirit is subsequently condemned, and its dismissal by the summer wind at the approach of day. Schoenberg encompassed all this in a series of tableaux of extraordinary magnificence."* O. W. Neighbour in *Grove Music Online*.

The Danish poet Jens Peter Jacobsen (1847-1885) wrote his *Gurresange* in 1871. The German translation is by Robert Franz Arnold (1872-1938). (28793) \$900





**Fine Signed Photograph of Stravinsky**

**24. STRAVINSKY, Igor 1882-1971**

*Fine bust-length three-quarter profile portrait of the composer in his later years, smiling, wearing his signature black glasses and dressed in a simple white shirt. Boldly signed in full in black marker at lower left.*

Ca. 259 x 205 mm. including ca. 8 mm. white border with small white rectangular area at lower left with studio imprint: "Boris Goldenberg Photo Cincinnati, Ohio." (28810) \$600

**qi for percussion quartet**  
 for Augusta Read Thomas  
 for Third Coast Percussion

**Form is Variations w/ Transitions**

**Proofread Score + parts from Len**  
 Co-commissioner  
 Title + Dedication  
 T.C.P. = Thank You!!  
 qi meaning  
 duration  
 Rehearsal letters - etc.

**\* Theme contains all "Seals"**  
 ① The line - capricious - compound melody - questions or unresolved cadences  
 ② - Triplets  
 ③ - Chords  
 ④ - The use of silence  
 etc.

**Upper etc.**  
**Voice leading**

**lower long-range voice leading**

**Summary**  
 all chords → TO DO 2  
 meaning: make an outline of the harmonic skeleton that is cleaned up

**qi characteristics:**  
 - Percussion Quartet or "Nugget" or four Meshing gears  
 - Capricious  
 - Toccata-like  
 - Playful  
 - Sudden outbursts  
 - spontaneous  
 - Layered  
 - A harmonic melodic  
 4 person gear Mechanism  
 virtuosic team-work etc.

**Timeline sections:**  
 Theme 30"  
 I 20"  
 II 40"  
 III 50"  
 IV 55"  
 V 35"  
 VI 35"  
 VII 45"

**Other notes:**  
 - High line Continuo over chords  
 - low contrapuntal line against theme on c.  
 - can be heard as 2 lines  
 - 50"  
 - 2'20" 2'40" 3' 3'15" 3'40" 3'50" 4'15" 4'30" 4'40" 5'12"

**A Striking Autograph Musical Manuscript in the Hand of Augusta Read Thomas, Executed in Coloured Inks**

**25. THOMAS, Augusta Read b. 1964**

*qi for percussion quartet [four percussionists, two sharing a 4.3 octave marimba and two sharing a 5-octave marimba]... for Third Coast Percussion. Autograph sketch map incorporating a 5-minute horizontal timeline divided into sections of varied time frames, with text describing various elements including melodic, rhythmic, harmonic, and structural ideas within each section, e.g., "High line continuo over chords," and "low contrapuntal line against theme on c." Titled and signed by the composer. 2016.*

1 leaf. Large oblong folio, 279 x 431 mm. Executed in numerous coloured inks on the blank verso of a printed proof page of music score paper, the music of which has been cancelled by the composer in red ink. With further autograph directions, diagrams, and text to margins.

**A fine, visually arresting example of the composer's creative working methods.**

*"qi is the circulating vital life energy that in Chinese philosophy is thought to be inherent in all things. In traditional Chinese culture, qi or ch'i or ki in Korean culture and ki in Japanese culture is an active principle forming part of any living thing. qi literally translates as "breath," "air," and figuratively as "material energy," "life force," or "energy flow." Concepts similar to qi can be found in many cultures: prana in Hinduism (and elsewhere in Indian culture), chi in the Igbo religion, pneuma in ancient Greece, mana in Hawaiian culture, lüing in Tibetan Buddhism, manitou in the culture of the indigenous peoples of the Americas, ruah in Jewish culture, and vital energy in Western philosophy." augustareadthomas.com*

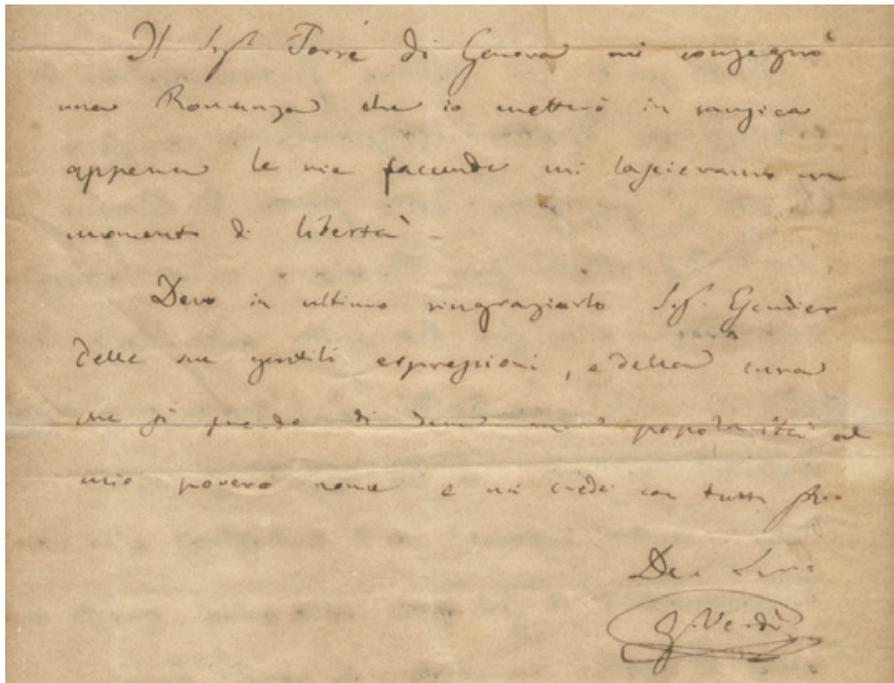
*"The music of Augusta Read Thomas (b. 1964) is majestic, it is elegant, it is lyrical, it is "boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music" (Philadelphia Inquirer). Her deeply personal music is guided by her particular sense of musical form, rhythm, timbre, and harmony. But given this individuality, her music is affected by history — in Thomas's words, "Old music deserves new music and new music needs old music." For Thomas, this means cherishing her place within the musical tradition and giving credit to those who have forged the musical paths she follows and from which she innovates. "You can hear the perfumes of my metaphorical grandparents," Thomas states. "There is a wonderful tradition that I adore, I understand, and care about, but I have my two feet facing forward." Thomas's vision toward the future, her understanding of the present, and her respect for the past is evident in her art. Most striking in her music, however, is its exquisite humanity and poetry of the soul. The notion that music takes over where words cease is hardly more true than in her musical voice."*

*"Born in Glen Cove, New York, Thomas was appointed University Professor of Composition at the University of Chicago in 2011. University Professors are selected for internationally recognized eminence in their fields as well as for their potential for high impact across the University. Thomas will become the 16th person ever to hold a University Professorship, and the fifth currently at the University. Additionally, she was the Mead Composer-in-Residence with the Chicago Symphony Orchestra (CSO) from May 1997 through June 2006, a residency that culminated in the premiere of Astral Canticle — one of two finalists for the 2007 Pulitzer Prize in Music. During her residency with the CSO, under the direction of Daniel Barenboim, Thomas not only premiered nine commissioned works, but also founded, along with Cliff Colnot, and curated the MusicNOW series. In addition to Barenboim, Thomas's music has been championed by other leading conductors including Pierre Boulez, Esa-Pekka Salonen, Oliver Knussen, Seiji Ozawa, Mstislav Rostropovich, Leonard Slatkin, David Robertson, Christoph Eschenbach, Ludovic Morlot, and Xian Zhang. Her music has been commissioned by leading ensembles and organizations around the world including: Love Songs (Chanticleer); Chanting to Paradise (NDR [German Radio] Orchestra); Song in Sorrow (The Cleveland Orchestra); Orbital Beacons, Aurora, In My Sky at Twilight, Ceremonial, Carillon Sky, Words of the Sea, Trainwork, Tangle, and Astral Canticle (Chicago Symphony Orchestra); Prayer Bells (Pittsburgh Symphony); Bells Ring Summer (La Jolla Chamber Music Society); Galaxy Dances, and Cello Concerto (National Symphony); Violin Concerto (Radio France and the BBC Orchestra); Helios Choros I (Dallas Symphony); Helios Choros II (London and Boston Symphony Orchestras); Helios Choros III (Orchestre de Paris); Pulsar (BBC); Terpsichore's Dream (Utah Symphony); Canticle Weaving (Los Angeles Philharmonic); and Cantos for Slava (ASCAP Foundation)."*

*"From 1993 to 2001, Thomas was an assistant professor, then associate professor of composition at the Eastman School of Music, and from 2001 until 2006 she was the Wyatt Professor of Music at Northwestern University. In 2007-2008, Thomas was a Visiting Scholar in the Department of Music in the Division of the Humanities at the University of Chicago. Frequently, Thomas undertakes short-term residencies in colleges, universities, and festivals across the United States and in Europe."*

*"Thomas studied composition with Jacob Druckman at Yale University, with Alan Stout and Bill Karlins at Northwestern University, and at the Royal Academy of Music in London. She was a Junior Fellow in the Society of Fellows at Harvard University (1991–94) and a Bunting Fellow at Radcliffe College (1990–91), and often teaches composition at Tanglewood. Thomas has also been on the Board of Directors of the American Music Center since 2000, as well as on the boards and advisory boards of several chamber music groups."*

*"In addition to the numerous commercial recordings of her music available on major record labels, Thomas has released five of her own albums independently." [musicsalesclassical.com/composer/long-bio/Augusta-Read-Thomas](http://musicsalesclassical.com/composer/long-bio/Augusta-Read-Thomas), December 2013. (28422) \$1,350*



**Important Unpublished Autograph Letter Regarding Verdi's Opera *I Lombardi***

**26. VERDI, Giuseppe 1813-1901**

Autograph letter signed ("G. Verdi") dated Roma, 24 Ott. 1844 [October 24, 1844], most likely to his French publisher Marie Pierre Yves Escudier regarding the composer's opera *I Lombardi*.

2 pp. Octavo. With decorative embossed blindstamp ("BATH") to upper inner left corner. Browned, especially at upper edge; small old tapemark; creased at folds and somewhat overall; small pinholes. Archivaly repaired and restored.

**An important letter regarding *I Lombardi*, including commentary regarding orchestration for the character of Pagano, the necessity for a large orchestra and choir, staging, the composer's plans to write operas for Naples and Venice, future performances of his works, etc.**

Verdi states that he has written to his publisher Ricordi about the part for Pagano "*arranged for baritone with the orchestra properly adjusted.*" He describes the opera as his "*most difficult*" and states that, "*in addition to the three principal artists, it also needs a ensemble of orchestra and choruses*" in order that the work be properly staged.

The composer goes on to say that he will write for Naples and Venice next year, and that he "*will be free in two years from now, that is to say from October 1845 to March 1847*" if Mr. Vatel would like to discuss the possibility of making a "*deal,*" but Verdi would like one of his operas to be performed before then. He then states that a "*Mr. Torre of Genoa*" has given him a *Romanza* that he will set to music as soon as he has "*a spare moment.*" In closing, Verdi thanks Escudier for his "*kind words and for the care [he] takes of giving notoriety*" to the composer's "*poor name.*"

**Apparently unpublished and unrecorded.**

*I Lombardi alla prima crociata* [The Lombards on the First Crusade], a dramma lirico in 4 acts to a libretto by Temistocle Solera after Tommaso Grossi's poem of the same name, was first performed in Milan at the Teatro alla Scala on February 11, 1843; the part of Pagano was sung by the bass Prospero Dérivis. The vocal score was published by Ricordi in Milan in 1843.

The opera was revised as *Jérusalem* to a libretto by Alphonse Royer and Gustave Vaëz and first performed in the revised version in Paris at the Opéra on November 26, 1847.

*"I Lombardi has often been compared to Nabucco, the immensely successful opera that preceded it in the Verdi canon. It is easy to see how such comparisons usually find the later opera less satisfactory. I Lombardi has a wider-ranging action than Nabucco, but Verdi, at this stage of his career, was less able or willing to depict various sharply contrasting locales, and many of the opera's choral sections (which traditionally carried the weight of such depictions) are pallid and routine. The great exception is the chorus 'O Signore, dal tetto natio', which rightly stands beside 'Va pensiero' as representative of Verdi's new voice in Italian opera. The opera's musical characterization is strangely uneven: the presence of two leading tenors seems to divide attention where it might usefully have been focussed, but the leading soprano, Giselda, stamps her personality on the drama at a very early stage and succeeds in emerging with impressive effect."*

*"Although Jérusalem was soon converted into the Italian Gerusalemme, and published in Italy, Verdi's revision failed to oust I Lombardi from the Italian stage and gradually disappeared from the repertory. This is in some ways regrettable, as the opera simplifies somewhat the complex action of the Italian original, adds convincing new music (in particular the fine crowd scene of Act 3 scene ii), cuts some of the weaker portions and, by converting Arvino from a tenor to a baritone, solves one of the problems of vocal distribution that occurred in I Lombardi. Whatever its ultimate merits, Jérusalem serves as a fascinating first document in charting Verdi's relationship with the French stage, a relationship that was to become increasingly important during the next decade." Roger Parker in Grove Music Online.*

The French brothers Marie (1809-1880) and Léon (1815-1881) Escudier were Verdi's publisher's in France; they also translated the libretti of two of Verdi's works into French: *Le proscrit*, or *Le corsaire de Venise* in 1845 (from *Ernani*), and *Les deux Foscari* in 1846. Marie Escudier first met Verdi in Milan in 1845, the same year Verdi ceded rights for publication of his works in France to the Escudiers (October), and Marie's first letter to Verdi has been commonly said to predate June 30, 1845. Providing that our assumption that the present letter is, indeed, to Marie Escudier, we now know that Verdi's first letter to Marie dates back to October of 1844.

Marie Escudier was Verdi's correspondent through 1847; his brother Léon took over in either the summer or autumn of that year, informing Verdi about events in France and acting as intermediary between Verdi and impresarios, theater directors, singers, and librettists in France. Their relationship terminated in 1877 due to disagreements regarding the staging of the first performance of *Aida* in Paris, at the Théâtre Italien.

The two operas that Verdi refers to in the present letter as writing for Naples and Venice were *Alzira* (first performed in Naples at the Teatro di San Carlo on August 12, 1845) and *Attila* (first performed in Venice at the Teatro La Fenice on March 17, 1846).

The "*Sigr. Vatel*" referred to in the letter is August-Eugene Vatel, director of the Théâtre Italien in Paris at the time. Verdi went to Paris and attended the Opéra for the first time on June 1, 1847; *Jérusalem* premiered there on November 26th; "*Sigr. Torre*" can be identified as Giuseppe Torre, a poet and author of the text of many romanzas.

***I Lombardi was the first of Verdi's operas to be staged in the United States;*** it premiered at Palmo's Opera House in New York City on March 3, 1847. Palmo's, located on Chambers Street between Broadway and Centre Street, was one of the earliest opera houses in New York City.

*We would like to thank Dr. Daniela Macchione for her kind assistance in our preparation of this description. (28808)* \$6,500




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### First French Edition of Verdi's *Requiem*

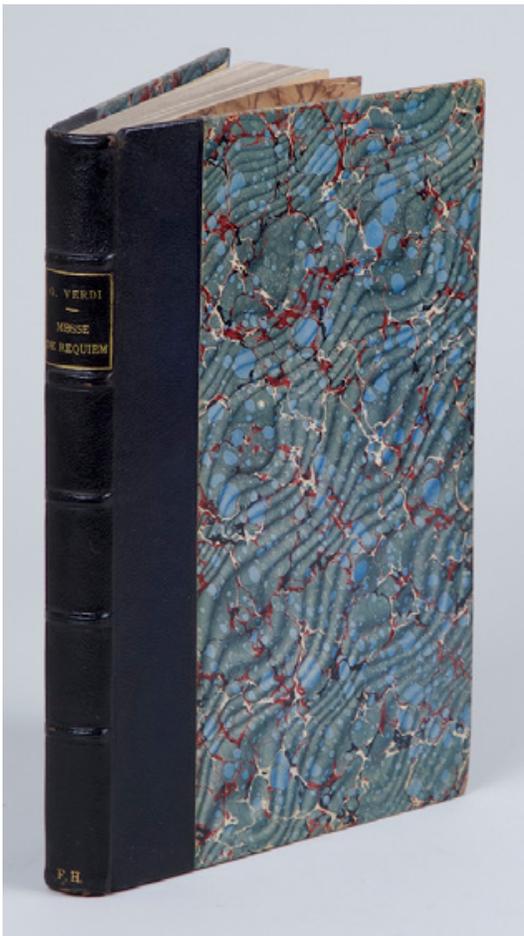
#### 27. VERDI, Giuseppe 1813-1901

*Messe de Requiem à Quatre Parties Principales Soprano Mezzo Soprano Tenor Basse & Choeur... Executée pour la Première Fois à l'Eglise San Marco a Milan. Réduction pour Chant & Piano par M. Saladino. Prix net: 15 Francs... Pour l'Anniversaire de la Mort de Alessandro Manzoni 22 Mai 1874.* Paris: Léon Esudier [PN L.E. 3382], 1874.

Large octavo. Quarter dark blue morocco with marbled boards, raised bands on spine with titling gilt. 1f. (title), [3]-7, [i] (blank), 229 pp. With text in Latin. With attractive polychrome title page printed in red, blue, and gold on tinted ground with French music-seller's handstamp to lower right corner. Publisher's blindstamp to lower outer corner of p. [3] (table of contents). Binding slightly worn. Minor foxing, mostly to first and last few leaves; small stain to lower outer margin of last four leaves. An attractive copy overall.

**First French edition.** Hopkinson 3B. Published in the same year as the first Italian edition published by Ricordi in Milan.

*"The Requiem is at once a monument to Italian genius as Verdi perceived it in Rossini and Manzoni, an affirmation of his belief in an Italian music where the orchestra is very important but the sung word is paramount, and the climax of all those scenes, some tender, some terrifying, in which he sought to express his vision of suffering, suppliant humanity."* Andrew Porter in *The New Grove Vol. 19*, p. 655. (28416) \$550

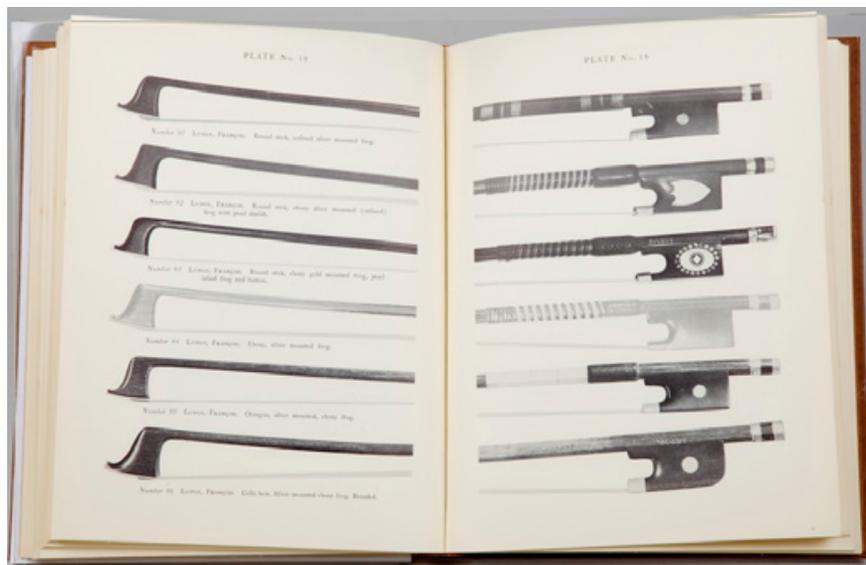
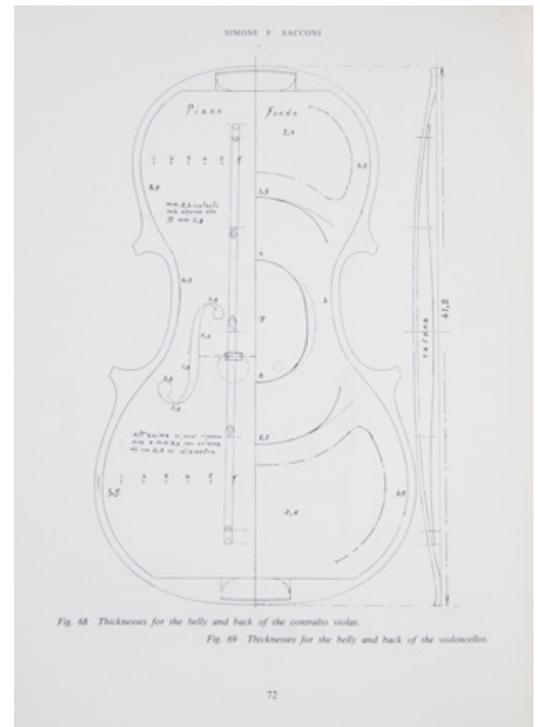


## Sacconi's Work on Stradivari

### 28. [VIOLIN] Sacconi, Simone F.

*The "Secrets" of Stradivari with the catalogue of the Stradivarian relics contained in the Civic Museum "Ala Ponzone" of Cremona.* Cremona: Libreria del Convegno, 1979.

Quarto. Full maroon paper board with titling gilt to upper and spine. 1f. (title), 1f. (dedication), 1f. (recto reproduction photographic portrait of Sacconi, verso author's statement), ix-xvi (preface by Alfredo Puerari), 1f. (recto full-page illustrative plate in colour, verso blank), xvii-xviii (preface to the English edition by Andrew Dipper), 284, 1f. (recto colophon, verso blank). Profusely illustrated throughout, some in colour. In dustjacket. Binding very slightly bumped and stained; dustjacket slightly worn. (28823) \$425



## Roda's Monumental Reference on Violin Bows

### 29. [VIOLIN] Roda, Joseph

*Bows for Musical Instruments of the Violin Family.* Chicago: William Lewis & Son, 1959.

Quarto. Full mid-tan textured cloth with titling gilt to upper and spine. 1f. (half-title), 1f. (title), 1f. (acknowledgement), 1f. (dedication), 1f. (preface), 13-335, [i] (blank) pp. Illustrated throughout with photographic reproductions of bows, clearly identifying distinguishing features and noting market values. With an historical essay and biographical information on each maker.

Limited to 3,000 copies, the present copy handstamped "2818."

An important reference. (28821)

\$450

**First Edition of the Full Score of  
Wagner's *Die Meistersinger***

30. **WAGNER, Richard 1813-1883**  
[WWV96]. *Die Meistersinger*. [Full  
score]. Mainz: B. Schott's Söhne [PN  
18469], [ca. 1868].

Two volumes. Folio. Mid-tan quarter  
leather with raised bands on spine in  
gilt-ruled compartments with titling  
gilt, full dark olive green embossed  
cloth with titling gilt. 1f. (lithographic  
title), 1f. (recto cast list and description  
of the setting for each of the three acts,  
verso blank) 1f. (recto list of  
performing forces, verso blank), 570  
pp. Engraved.

**From the library of the German  
conductor and composer Fritz  
Steinbach** (1855-1916), with his name  
and "Weihnachten 1880" stamped in  
gilt to lower margin of upper board.

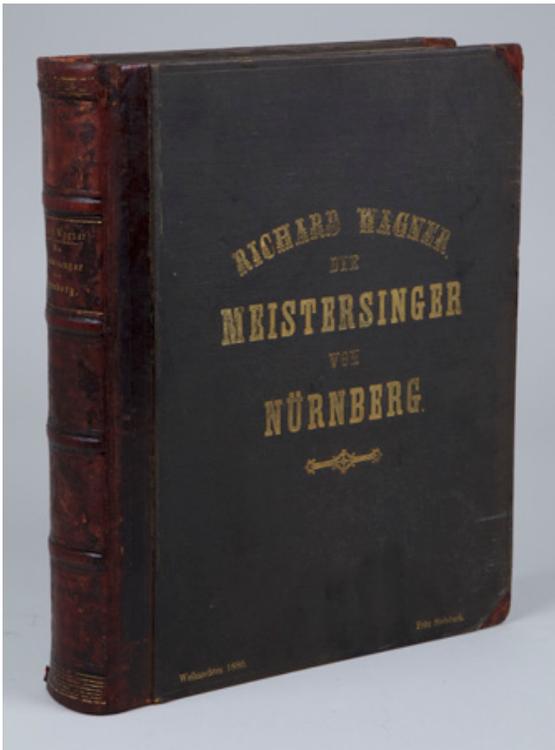
With occasional performance markings in pencil and  
blue crayon, quite likely in Steinbach's hand. Binding slightly worn, rubbed, and bumped. Some light  
foxing, minor tears, and thumbing; corner of pp. 161/162 lacking, not affecting music; tear to lower inner  
corner of pp. 549/550 extending into printed area but with no loss. A very good copy overall.

**First Edition.** Klein p. 33. Deathridge et al p. 481. Hirsch II, 937. The two first printings were very  
limited, consisting of only 50 and 25 copies respectively (Fuld p. 449). The present copy lacks the  
dedication to King Ludwig, carries the plate number at the bottom of the title-page, and is stamped "135"  
at the upper margin of the second leaf, indicating that the present copy is, in all likelihood, the third  
printing of the work.

*Die Meistersinger* was first performed on June 21, 1868 in Munich at the Königliches Hof- und  
Nationaltheater to Wagner's own libretto.

*"The only comedy among Wagner's mature works, Die Meistersinger is a rich, perceptive music drama  
widely admired for its warm humanity but regarded with suspicion by some for its dark underside. Its  
genial aspect is immensely enhanced by the technical mastery displayed by Wagner at the height of his  
powers."* Barry Millington in *Grove Music Online*.





Steinbach, a friend of Brahms, studied in Vienna with Notterbohm and Door and later in Karlsruhe with Dessoff and Lachner. "In 1880 he became assistant Kapellmeister in Mainz and in 1886, on the recommendation of Hans von Bülow, was appointed to teach counterpoint and composition at the Hoch Conservatory in Frankfurt. In the same year Georg II, Duke of Sachsen-Meiningen, appointed him Kapellmeister of the Meiningen Hofkapelle, an ensemble that under Bülow (1880–85), had become one of the best orchestras in Europe. Steinbach became Generalmusikdirektor of the ensemble in 1893 and Intendant in 1896. As the friend of Brahms, he became the accepted interpreter of Brahms's orchestral music... From 1903 he was civic Kapellmeister, director of the Gürzenich concerts and director of the conservatory in Cologne. Steinbach's period in Cologne marked a highpoint in the musical life of the city..." Herta Müller in *Grove Music Online*. (28537) \$2,800

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### Collection of Autograph Letters Discussing Wyner's Own Works

#### 31. WYNER, Yehudi b. 1929

Collection of 12 autograph letters dating from January 2008 to June 2009 discussing a number of the composer's own works including the Friday Evening Service, the Torah Service, O To Be a Dragon, 2 Psalms, etc., all to the award-winning American choral conductor Harold Rosenbaum.

**The letters include discussion of revisions to various works, translations, rehearsals, suggestions for performance, financial matters, etc.**

**With especially detailed commentary on the *Torah Service*:** "A short prayer... is intended before the Sh'ma begins. Therefore it is not really attacca. This is a service intended for worship use, not as a normal Concert piece... The Aliahs were written to provide a quiet procession for each person(s) ascending the Bimah... You can do as many as you wish, but the refrain should separate each one..." (letter of March 5, 2009) and corrections to the bar count in the score as "AMP was careless in not sending you updated scores..." (letter of March 23, 2009).

**The letters also include high praise for Rosenbaum's interpretation of the composer's works:** "Thank you for your enthusiastic embrace of my music, for the mobilization of splendid singers, for your meticulous, comprehensive preparation of the music, for your scrupulous attention to even the smallest detail and for your unflagging concentration in projecting the overall work in performance." (June 8, 2009).

